

He stated arrangements were made at this meeting to finance the program of infiltration into the Hollywood studio enterprise and these arrangements later resulted in the establishment of the IATSE as the principal labor organization chosen by the Communist organization to carry out the program.

Confidential Informant [redacted] stated that in the early days of the motion picture industry there was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees. (IATSE).

#### International Alliance of Theatrical Stage Employees

Confidential Informant [redacted] reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The International Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1921 and in 1933, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken by members of outside unions entering the field as strike-breakers. [redacted] stated that these unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 which caused many of the workers to lose confidence in the American Federation of Labor (AFL). As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union.

In 1937, after the International Alliance of Theatrical Stage Employees had reestablished themselves following the disastrous strike in 1933, one local union emerged covering what is known as the "backyard crafts" which crafts are normally identified with stage and theatrical workers such as electricians and grips. While this controversy in the trade union movement was continuing in the motion picture studios, a new attack was attempted on the established unions by an organization known as the United Studio Technicians Guild. This Guild was headed by Jeff Kibre who was attempting to set up an overall industrial union.

Before the establishment of the United Studio Technicians Guild, numerous smaller groups such as the Federation of Motion Picture Crafts and an organization which became known as the COMPTAC (Committee of Motion Picture Arts and Crafts) as well as an unemployed conference all of which, according to [redacted] were obviously Communist front groups used to agitate in an effort to destroy the unions which were already organized under the AFL. According to [redacted] the struggle for domination within the labor movement in the motion picture studios did not develop into a major controversy until 1936 when the principal factor in establishing the importance of the United Studio Technicians

Guild fight was a decision of the National Labor Relations Board which challenged the validity of a contract which the International Alliance of Theatrical Stage Employees had entered into in 1934. Following this decision there was held an election which was promulgated by a petition filed by the United Studio Technicians Guild. This election resulted in the International Alliance of Theatrical Stage Employees' winning by a substantial majority. However, Local #644 of the International Alliance of Theatrical Stage Employees and Herbert K. Sorrell, who had only recently come into power in this Union, did not support the other AFL unions, actively campaigning on the side of the United Studio Technicians Guild. Sorrell's Communist connections will be taken up separately in this section of the memorandum. Following the defeat of the United Studio Technicians Guild, Kibre disappeared from the Hollywood motion picture studio labor field and his organization dissolved.

During the years of 1937 and 1938, the AFL and affiliated unions in the motion picture industry in Hollywood were greatly disturbed over the Communists' efforts to wreck or disturb the union and consequently at the union's 35th Convention held at Louisville, Kentucky, from June 3 to 6, 1940, a report was prepared which set out numerous exhibits in the form of letters written by either Jeff Kibre, aforementioned, or Roy Hudson, a national functionary of the Communist Party who is at present District Leader of the Party in the Pittsburgh area. This report, a photographic copy of which is maintained in the files of this Bureau, contains a lengthy report of Jeff Kibre dated April 23, 1938, in Hollywood, entitled "Report on Hollywood... Review of Aims and Objectives for Past Several Months". One portion of it refers to a studio unemployment conference representing a group of unions and guilds banded together in a broad anti-International Alliance of Theatrical Stage Employees movement as a preliminary to the formation of an industrial union.

Exhibit #2 of this report is Jeff Kibre's letter to one Bob Reed of 136 West 12th Street, New York City, dated February 7, 1938. Reed is identified in the report by J. F. Buzzell, Secretary of the Los Angeles Central Labor Council, as a member of the Actors' Equity in New York and an active organizer for the Communist Party. In this regard Kibre writes, "Well, one thing about the Reds, they seldom write a cent on business." Kibre refers to himself in the letter as the "undercover field representative for CIO in Hollywood." Kibre states "In the meantime I wish you would discuss the matter of 'I.A.' (International Alliance of Theatrical Stage Employees) action with Jack Stachel (national functionary of the Communist Party) and the necessity of my getting in touch with contacts in the various cities. I have taken it up with Paul Cline (at that time Los Angeles Communist Party functionary) but he feels a personal appeal to you or V. J. (V. J. Jerome) rather than communicating through official channels could get quicker results."

Exhibit #4 of this report is a letter from Roy Hudson, identified above, to Comrade Lambert at San Francisco, a copy of this letter being sent to Paul Cline in Los Angeles. This letter was dated June 21, 1934. Hudson identified Lambert as Walter Lambert, a member of the Executive Committee of the California Communist Party. Roy Hudson, in the letter, states "On the basis of the above, it seems to me there should be a thorough reexamination of the methods of work of our people in Hollywood and especially the approach to the I.A.T.S.E. .... Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereafter, when communications are sent they will be brought directly to the attention of our fraction here. Likewise we would like to have the names of people in Hollywood in this organization with whom our people here could correspond directly."

#### Motion Picture Workers Industrial Union

Informant [redacted] stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Communist Party leaders. In the short time between the creation of this union in January of 1934 and April of 1935, it had obtained a large number of members and was well on its way to becoming the leading union in Hollywood. However, about that time instructions were sent out by the Central Committee of the Communist Party that the Party had changed its line from that of advocating the creation of separate unions under Communist control to that of affiliating with existing unions with the hope of taking over the control of these groups. In Hollywood the Communist activity was directed at affiliating with the AFL groups. These instructions called for the liquidation of all independent unions and their members sent in to the AFL unions. This policy was followed by the Motion Picture Workers Industrial Union which resulted in the gradual disintegration of this union. It was officially dissolved in February of 1936.

According to [redacted] during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions. [redacted] stated that in 1937 Herbert K. Correll became the President of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly reactivated AFL group. Correll soon became the leader of the Communist factions among Hollywood labor

circles. After he developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination.

#### Conference of Studio Unions

[REDACTED] of the International Alliance of Theatrical Stage Employees who has previously been referred to herein, stated that the Conference of Studio Unions was formed by nearly the same group of unions that had formed the COMPAC (Committee of Motion Picture Arts and Crafts), the Unemployed Conference and several other labor groups which had sprung up in Hollywood during the late 1930s. One significant addition, he related, which had been made to this group was Local 7683 of the International Alliance of Theatrical Stage Employees which is a union composed of studio technicians. He related that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the membership of the AFL and the International Unions of the AFL and at the same time to establish a solid front of those unions which the Communists had been able to bring into their orbit.

Confidential Informant [REDACTED] refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It has further been described as a Hollywood studio labor group that act as the control and steering committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to [REDACTED] is the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

As the Conference of Studio Unions organization developed, [REDACTED] related, Herbert Sorrell began to emerge as the overall leader of the Communist function in the Hollywood motion picture studio unions. He stated that the Conference of Studio Unions was officially organized in 1941 at which time its activities were outlined as follows: to organize all unorganized groups in the studios into unions which the Communists could control and in the absence of any union to suit the particular craft, place workers in the Painters Union which was headed by Sorrell. [REDACTED] later stated

that the Conference of Studio Unions, following its organization in 1941, supported the Communist Party line completely, carrying on a program of agitation in which they cried for local autonomy and democratic unionism generally advocating contempt and disregard for the authority of officers within the union above the local level.

The unions, as of October, 1946, which composed the Conference of Studio Unions were as follows. It will be noted that of the eleven unions listed, ten are associated with the AFL:

<u>Local</u>	<u>Parent Organization</u>
Screen Set Designers Local 1421, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852, AFL	Brotherhood of Painters, Decorators, and paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644, AFL	Brotherhood of Painters, Decorators and Paperhangers of America
Special Officers and Guards Local 193, AFL	Building Service Employees International Union
Building Service Employees Local 278, AFL	Building Service Employees International Union
Studio Carpenters Local 946, AFL	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40, AFL	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108, AFL	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

██████████ related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, International President.

Concerning these strikes participated in by the Conference of Studio Unions, Informant ██████████ has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisdiction as an excuse to create a strike. ██████████ stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees, and that the Communist issue was usually the question around which the dispute revolved rather than the issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

██████████ related that during the period of the Conference of Studio Unions' development, the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political fronts, according to ██████████ and made successful penetrations into several of the active crafts and guilds within the motion picture industry. This struggle for power within the Hollywood studio motion picture unions was climaxed by the 1945 jurisdictional dispute.

Informant ██████████ related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. ██████████ continued that from March 12, 1945, until July 28, the Communist Party Line in the United States was one of collaboration which had been adopted at the time Russia was invaded by Germany in June of 1941. He stated that in view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new National Chairman. ██████████ related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party Line, the Communist

press began to support the strike and the Communist Party in Los Angeles. began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike.

As a further verification of the Communist Party's attitude toward this strike, it should be pointed out that on March 15, 1945, the West Coast Communist newspaper, the daily "People's World", carried an editorial captioned "End the Movie Strike at Once". This editorial pointed out that strikes in wartime were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of a strike when the nation is at war. However, an editorial appearing in the July 24, 1945, issue of the People's World captioned "Support the Strike of the Film Unions" reflected that this motion picture strike was no longer a jurisdictional dispute as it had originally been represented to be by the producers but that it has now been revealed to be a strike of the union versus anti-union forces. The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

According to Informant [REDACTED] it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant [REDACTED] related that the real purpose of the Conference of Studio Unions was two-fold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called on September 26, 1946, by the Conference of Studio Unions. Informant [REDACTED] as well as [REDACTED] who was in charge [REDACTED] advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles.

[REDACTED] of the [REDACTED] related that some 1189 defendants were arrested in connection with this strike.

According to the records of the [REDACTED] on October 11, 1946, 26 defendants were arrested at the Technicolor Studios, charged with violation of Section 23.10 of the Los Angeles Municipal Code which is parading without a permit. Following the arrests, however, this Section of the Municipal Code was declared unconstitutional by the Appellate Division of the Los Angeles Court which resulted in all 26 defendants' being dismissed.

[REDACTED] stated that on October 14, 1946, 208 defendants were arrested at Columbia Studios charged with violation of failure to abide by the Court's injunction which prohibited mass picketing at the studio unions. Of the original number arrested, 113 defendants pled guilty; 41 were dismissed for lack of evidence; 47 were found not guilty; 6 defendants are off the calendar pending other action while 1 defendant jumped bond and there is at present a bench warrant outstanding for him. The disposition of these cases involved fines being levied against those convicted ranging from \$30 to \$200 each.

The records also reflected that on October 26, 1946, 125 defendants were arrested at Columbia Studios for violation of Municipal Code 23.10 (parading without a permit). Of the 125 arrested, 3 defendants were dismissed for lack of evidence; 11 pled guilty, receiving fines up to \$25 or sentences up to 5 days; 30 were convicted, in most cases fines being imposed of from \$10 to \$75, however, some fines were as high as \$150; and in the case of James Shelton, he was sentenced to 30 days in jail. All of the above have appealed their cases. The trial on the additional 81 defendants is slated for October 15 pending the appeal of the 30 persons convicted in this case.

On November 15, 1946, 696 defendants were arrested at Columbia Studios charged with violating Municipal Code 23.10 (parading without a permit). Of these 600 pled guilty to the charge and each one paid a fine of \$25; 88 defendants were dismissed for various reasons, it being pointed out by the Los Angeles City Attorney Donald M. Redwine that many of the officers used to make these mass arrests who were inexperienced and not in permanent status with the Police Department. Consequently they could not be used to testify which resulted in insufficient evidence in many cases. The records also reflected that two persons made bail and forfeiture was made later resulting in bench warrants being issued for these two individuals. 6 defendants were taken off the calendar because they are defendants in Superior Court on conspiracy counts and will be referred to hereinafter.

On November 16, 1946, at Columbia Studios, an additional 124 defendants were arrested for violation of the California Penal Code 166.4 which has reference to the disregarding of a Superior Court order which in this case was



an injunction prohibiting mass picketing. Of the 124 defendants, 70 were convicted. The minimum fine for each person was \$300 and the maximum fine was \$300 and one year in jail. 13 defendants were dismissed by the court because of insufficient evidence or the temporary status of the policemen making the arrests. 39 defendants were dismissed upon a motion of the City Attorney, and 2 defendants will be tried in October, 1947.

In addition to the above figures, [REDACTED] pointed out that there were 10 individual arrests made at various locations in the Hollywood area in connection with the motion picture strike.

Under date of November 22, 1946, the Los Angeles Daily News contained an article which reflected that felony indictments had been returned by the County Grand Jury on that date against 14 Hollywood film leaders for activity in the film strike. The article reflected that the 14 so indicted were arraigned before Judge William R. McKay and subsequently freed on \$5,000 bail. Those charged were as follows:

Herbert K. Sorrell	Matthew Matison
Averill Berman	Carl Head
Ed Gilbert	Russell McKnight
Norval Crutcher	John Martin
James Skelton	Roy Tindall
Andrew Lawless	Frank Drdlik
Louis Whitman	Wilbur R. Higbie

Specifically, Sorrell is accused of advising and encouraging the Conference of Studio Unions' members in their picketing of Columbia Studios. Berman is alleged to have incited pickets at Metro-Goldwyn-Mayer Studios during which demonstration several Deputy Sheriffs were injured. Gilbert, Matison and Frank Drdlik are charged with having incited pickets to disregard court orders at various union meetings. Lawless was accused of an attack upon Henry Siccardi, a non-striking film technician, on October 22, 1946. Sorrell, Matison and Gilbert are also named as having advised picketing of Columbia Studios on November 14, 1946. The other men are alleged to have directed picketing activities.

On July 19, 1947, Frank Barnes, Assistant District Attorney in Los Angeles, California, related that the indictments against Berman, Skelton, Tindall and Drdlik were dismissed because of insufficient evidence. He also stated that a challenge to the indictment had been presented which contended that the Grand Jury had not been selected in a manner provided by law. He stated that the Grand Jury did not represent a true cross section of society. Following is a brief background as well as the Communist affiliations of each of the individuals originally indicted:

Averill Joseph Berman

Berman is a Radio Commentator who resides at 1116-1/5 Tamarind, Hollywood, California. He was born on April 19, 1919, at Minneapolis, Minnesota. Berman was released on bond on November 19, 1946, after having been charged with violation of California Penal Code, Sections 182, 409, 166, 245 and 518. With regard to Berman's Communist connections, there exists to date no documentary evidence of his membership in the Los Angeles County Communist Party. However, he has been active on behalf of Communist front organizations in the Los Angeles area. A pamphlet was made available entitled "Campus Currents", which is a bulletin published by the Four Freedoms Club of the American Youth for Democracy, in Los Angeles. Page 1 of this bulletin for November 12, 1945, carried a heading, "Averill Berman, Addresses First AYD Meeting." The article stated that Berman, CIO reporter and Army orientation lecturer, highlighted the first meeting of the Four Freedoms Club on Friday, November 10, 1945. On January 9, 1946, Confidential Plant Informant [REDACTED] of the Los Angeles Office, made available documentary evidence of an address made by Berman at the American Youth for Democracy Conference held on October 21, 1945, at Los Angeles City College.

[REDACTED] an active informant of the Los Angeles Office [REDACTED] Section of the Communist Party, provided a mimeographed announcement on July 29, 1946, distributed by the Executive Committee of this Section of the Communist Party urging members to attend a mass meeting scheduled for July 29, 1946, at the Gilmore Stadium Auto Parking Lot. Agents of the Los Angeles Office attending this meeting reported that Gordon Williams, candidate for the 59th Assembly District, State of California Legislature, was the Chairman of this meeting and that he introduced Averill Berman. Following Berman's talk, Williams introduced Emil Freed as Chairman of the 59th District Communist Club.

The East Side Journal, a local Los Angeles newspaper, on March 27, 1947, commented on the opinion expressed by Averill Berman in his news analysis over radio station KXIA. The newspaper specifically reflected that Berman pointed out the danger of Fascism in the proposed outlawing of the Communist Party and that he stated that the battle ground "has changed to the community where we must fight the corruption of our educational system, police force and local courts".

Norval Dixon Crutcher

Crutcher is Secretary-Treasurer of Local 683 of the Film Technicians Union, International Alliance of Theatrical and Stage Employees. He resides

at 2050 Hightower Street, Los Angeles, California. Crutcher was born in Louisville, Kentucky, on October 17, 1889. Oliver Meeks of 111 West 7th Street, Los Angeles, stated that Crutcher joined the Communist Party in 1937 under the name of Norman Newman. [REDACTED] a discontinued paid informant of the Los Angeles Office who was formerly a member of the Los Angeles Police Department assigned to Communist and radical investigations, related that Crutcher joined the Communist Party on September 27, 1937, under the name of Norman Newman, having been recruited into the Party by Sidney Martin who was at that time one of the most active Communists in Hollywood.

[REDACTED] Elizabeth Bensen, a functionary of the Communist Party in Los Angeles, it was ascertained that in 1944 Crutcher held 1944 Communist Political Association Card 47439. According to this source, the membership card was issued on December 6, 1944. Through this same source, it was also ascertained that Crutcher was also a member of the commission which governed the cultural and miscellaneous groups in the Hollywood area. Confidential Informant [REDACTED] related that in 1944, Crutcher was a member of the Hollywood Democratic Committee, an organization known to have been infiltrated by and under the influence of Communists.

Frank J. Drdlik

This individual, who is a member of the Set Designers Union #1421, resides at 5922 Carlton Way, Hollywood, California. Drdlik was born on August 19, 1901, in Yugoslavia. He was naturalized on February 20, 1922, in Douglas County, Nebraska, having Certificate #1659434. On May 17, 1947, an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record which this source made available was dated on December 11, 1945, and indicated he most probably had Communist Party membership card #49925.

Edward McCreary Gilbert

Gilbert, who is Business Agent of the Set Decorators Union #1421, resides at 1051 East Magnolia Avenue, Burbank, California. Gilbert, who is 43 years of age, has been affiliated with the Communist Party in Los Angeles for a considerable length of time. Through a highly confidential but thoroughly reliable source it was ascertained on February 11, 1947, that Gilbert had returned from special leave to the Whitman Branch of the Communist Party.

Confidential Informant [REDACTED] of the Los Angeles Office who is a member of the Communist Party, attended a homecoming party of the Walt Whitman Communist Party Club in Los Angeles on December 1, 1945, held at the home of Art and Evelyn Shapiro, both Communists, in honor of returned veterans. According to this reliable source, Gilbert was in attendance at this meeting.

This same source advised that on January 11, 1946, at a meeting of the Whitman Club of the Communist Party, Gilbert was nominated for the position of Chairman but declined after George Sandy, Los Angeles County Financial Director of the Communist Party, stated that Gilbert was "tied up in studio unions".

Carl C. Head, also known as Earl Clark Head

Head is chairman of the Conference of Studio Unions and Assistant Business Agent of the Painters Union Local #644. He resides at 1143 North Kariposa, Los Angeles, California.

Head, who is 51 years of age, has not been identified as a member of the Communist Party in Los Angeles to date.

Wilbur R. Higbie, also known as Ray Higby

Higbie, who is a member of the Carpenters Union Local #946, resides at 909 1/2 South Catalina Street, Los Angeles. Higbie, who is 47 years of age, has no previous Communist record according to the Los Angeles Office.

Herbert Knott Sorrell

Sorrell is the Business Agent of Local #644, Studio Painters Union, AFL, and is the President of the Conference of Studio Unions. Sorrell resides at 1153 Norton Avenue, Glendale, California. At the time of his arrest in November, 1946, Sorrell was 49 years of age.

The [REDACTED] records also show that Sorrell was arrested on November 8, 1930, on a gambling charge. As a result of this arrest, he was fined \$10 and given 5 days in jail. In October, 1946, Tom Cavitt, Representative of the California Tenney Committee Investigating Un-American Activities, provided the Los Angeles Office with a photograph of a receipt for a Communist Party membership book #60622 on which appears the signature "Herb Stewart". The signature appears to have been started as "So" and then the "T" written over the "o". This receipt refers to book #74283 signed "Herbert Stewart".

[REDACTED] California, furnished the Los Angeles Office on June 6, 1941, with a 1930 Communist Party registration blank filled out in handprinting under the Party name: "Herbert Stewart". The Bureau's Laboratory, after a handwriting comparison, positively identified the document as having been prepared by Herbert K. Sorrell. The Los Angeles Office has no documentary evidence of membership on the part of Sorrell in the Communist Party or the Communist Political Association since 1938.

[REDACTED]

in Los Angeles, it was ascertained on October 31, 1945, that a discussion was had regarding the strike situation participated in by members of the Hollywood Section of the Los Angeles County Communist Party. During this discussion the probability of having Herbert Sorrell actually join the Communist Party was discussed. MacClelland, who at that time was a functionary of the Hollywood Section, terminated this discussion by stating she had discussed this possibility with Sorrell, who advised her he had considered it but decided not to because he would turn red in the face if someone were to ask him if he were a member and it was necessary for him to reply that he was not, knowing himself that he actually was. MacClelland stated that Sorrell had advised her he was conscious of the class struggle.

A 6-page information bulletin released by the International Alliance of Theatrical Stage Employees dated November 13, 1945, entitled "The Record of Herbert K. Sorrell, President of CSU (Conference of Studio Unions) and Strike Leader in the Hollywood Strike Commencing March 12, 1945" was obtained. The subheading for this bulletin was "Communist Activities from 1938 up to the Present time". According to this bulletin, Sorrell was associated with the following organizations. The following quotations are taken directly from the bulletin:

- "1. Motion Picture Democratic Committee. Herbert K. Sorrell was a member of this Executive Board and continued actively to support the new position of the organization, which was in strict conformance with the Communist Party line.
- "2. Hollywood Democratic Committee. Herbert K. Sorrell now emerges as a member of the Executive Board of this organization, whose program is just the reverse of its predecessor where he was also a member of the Executive Board.
- "3. Labor's Non-Partisan League. Herbert K. Sorrell was State President of this organization and opposed the third term for President Roosevelt, denouncing him for leading us into war.
- "4. Patterson Slate. This organization opposed aid to England and was strictly isolationist. It followed the Communist Party line and was in sympathy with the aims of the Party.
- "5. Workers Alliance. Herbert K. Sorrell was one of the speakers at a mass demonstration of this organization before the Hollywood District SRA headquarters, 245 South Western Avenue, March 7, 1940.

- "6. National Federation for Constitutional Liberties. The Attorney General of the United States has pronounced this organization to be a Communist front. Herbert K. Sorrell in the official announcement of the meeting appears as one of the sponsors of this organization. This organization has followed every twist and turn of the Communist Party line and is still in operation.
- "7. Yanks Are Not Coming Committee. Herbert K. Sorrell was listed as one of the speakers at the Student Union, University of California at Los Angeles, on April 18, 1940. The purpose of the meeting was to induce the students of the college to stage a 'peace strike'.
- "8. Schneiderman-Darcy Defense Committee. Herbert K. Sorrell was a member of the committee to protest the deportation of William Schneiderman and Samuel Darcy, two top officials of the Communist Party.
- "9. Earl Browder. Sorrell sent a petition demanding the immediate release of Earl Browder, head of the Communist Party in the United States, during his incarceration in the Atlanta Penitentiary.
- "10. Leo Gallagher Testimonial. Sorrell was one of the sponsors of a testimonial dinner given in honor of Leo Gallagher, Communist of the law firm of Katz, Gallagher and Margolis, given at the Wilshire Bowl in Los Angeles on June 2, 1941.
- "11. Harry Bridges Committee to Defeat Deportation. Herbert Sorrell was one of the signers of an open letter addressed to the President of the United States protesting the deportation of Bridges.
- "12. American Youth for Democracy. On December 1, 1944, the AYD in the Los Angeles area held a meeting for the celebration of the first anniversary of the change of the name Young Communist League to American Youth for Democracy. Herbert K. Sorrell was one of the sponsors of the meeting.
- "13. People's World Press Conference. The People's World is a Communist publication on the West Coast. On August 4, 1943, a press conference was held for the benefit of this publication at 2936 West 8th Street, Los Angeles, California. Sorrell was one of the sponsors of the conference.

"14. Third Annual Convention, Los Angeles County Communist Party. This convention was held April 29 and 30 and May 1, 1938, at 121 West 18th Street, Los Angeles. Herbert K. Sorrell has denied that he has ever been a member of the Communist Party. A photostatic copy of the minutes of the above Communist convention shows the following names written on the back page: William Schneiderman, State Secretary of the Communist Party, District 13; Don Healy; High Wilkins; Herb Sorrell and Urchel Daniels."

Andrew Lawless

Lawless is a member of the Studio Painters Union #644 and resides at 10736 Lawler Street, Los Angeles, California. At the time of his arrest Lawless gave his age as 45.

On October 4, 1946, [REDACTED] Los Angeles, advised the Los Angeles Office by telephone that Andrew Lawless, a carpenter, was taking a leading part in the studio strike in Hollywood. He described [REDACTED] Andrew as a "right-hand man of Herbert Sorrell." He stated [REDACTED] was a loyal American citizen who was not a member of the Communist Party. [REDACTED] further related that [REDACTED] readily admitted the fact that there were numerous Communists in the Conference of Studio Unions.

Confidential Informant [REDACTED] of the Los Angeles Office advised that Andrew Lawless was "one of the sluggers for Herbert Sorrell." [REDACTED] related that, although Lawless has "played along with the Communists," he did not believe him to be an actual member of the Communist Party.

Russell L. McKnight

McKnight is the President of Local #683 which is the Film Technicians Union affiliated with the International Alliance of Theatrical Stage Employees. McKnight resides at 4317 Bakman Street, North Hollywood, California, and at the time of his arrest in November, 1946, he gave his age as 38.

The masthead of the November, 1943, issue of the International Alliance of Theatrical Stage Employees, Local 683, publication called "Flashes" reflects that Russell L. McKnight was President of the organization. Norval D. Crutcher, previously identified as a Communist, was Secretary and Treasurer.

On July 21, 1947, [REDACTED] who is an investigator of the Los Angeles District Attorney's Office, exhibited a sworn statement which he

took from [REDACTED] in the office of the International Alliance of Theatrical Stage Employees on April 1, 1947. This statement was taken in connection with the Conference of Studio Unions' Strike. The following excerpts were taken from this statement reflecting McKnight's Communist tendencies. According to [REDACTED] in 1944 he was working as technical editor of the magazine "Flashes." He related that during this period he differed with the policies of McKnight who was the editor of the magazine. He stated he told McKnight that he was plugging Communism and that it was [REDACTED] desire that the magazine contain writings of a technical nature. [REDACTED] stated it was his wish to publish a magazine representative of the film technicians and not a magazine dealing in politics or Communism. Continuing his comments regarding his differences with McKnight in the publication of the magazine, he stated as follows:

"Then when he went so far to the left that I couldn't take it any longer -- I couldn't ask people like Bell and Howell to advertise in a paper that showed a cartoon of Westbrook Pegler living in a sewer and called the President a Fascist. I couldn't go for that. Then he called me a Fascist and I resigned. I told him I won't go on with this stuff. He said, 'O.K., across your card at the union office which I have filed I have written "traitor"'. I said, 'All right then, and when your office is some day broken into by the FBI, I will be very happy to have them see that record, that I was not one of your party.' Those are my exact words to him."

Confidential Informant [REDACTED] of the Los Angeles Office, reported that Russell McKnight ran for the Los Angeles City Council from the Hollywood area in the 1947 Spring elections, but was defeated. He advised that the Communist Party supported McKnight and commented as follows regarding the Communist Party support given him. [REDACTED] stated he was present at a meeting of the Communist Club held on February 18, 1947, at which John Stapp, Hollywood functionary of the Communist Party, stated that the Party agreed to handle completely the 125 precincts in the second district for the McKnight campaign, working in the name of the campaign and not in the name of the Party. He stated that the progressive AFL had come out in favor of McKnight. He related that the Communist Party was only supporting and not endorsing McKnight, continuing that "We endorse only Communist candidates."

John R. Martin

Martin is the Business Representative of Local 683, Film Technicians Union, and resides at 2144 Midvale Avenue, West Los Angeles.



The Hollywood Reporter for March 2, 1945, (a trade paper) stated that John R. Martin was a member of the Board of Hollywood Guilds and Unions. Confidential Informant [REDACTED] related that an organization known as the "Motion Picture Labor Committee for Political Action" was set up on September 6, 1943, at a meeting held at 1627 Tujunga Boulevard. The purpose of this organization, according to [REDACTED] was ostensibly to take part in the forthcoming elections, nationally and locally and to elect candidates favorable to the cause of the Communist Party. John R. Martin attended this meeting representing his Local Union #683. The masthead of the November, 1943, issue of "Flashes," previously identified, reflected that Martin was the Business Agent with known Communist Norval D. Crutcher, previously referred to herein, as Secretary-Treasurer.

Matthew Irving Matison (frequently spelled Mattison)

Matison is the President of the Screen Story Analysts Guild. He resides at 8441 Ukon Trail, Court #2, Canoga Park, California. Matison was born in Boston, Massachusetts, on May 30, 1915. The records of the Registry Department in the City of Boston reflect that Matison's father and mother were born in Russia.

On March 25, 1945, Confidential Informant [REDACTED] a paid reliable informant of the Los Angeles Office, [REDACTED] Communist Party headquarters in Los Angeles, produced a piece of paper with the following notation thereon:

"(March 20, 1945). Matthew Matison, No. 75899 (1945) from East End Club, Pittsburgh, Pennsylvania. Has no transfer. Lives with George Maki of the East Los Angeles Club, 4306 East 5th Street, Los Angeles 22. Looking for work. From New England."

Through this same source, it was ascertained in March, 1945, that Matthew Matison, who was issued Communist Political Association membership card 75899 was transferred from the East End Club of Pittsburgh Communist Political Association to the Los Angeles County Communist Political Association. It was also ascertained through a highly confidential and delicate source that Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946.

James N. Skelton

The Business Agent of Local 946 of the Studio Carpenters, AFL, Skelton resides at 3760 Dover Street, Los Angeles, California. According to Confidential Informant [REDACTED] Skelton is not a Communist and he is definitely anti-Communist. He stated that Skelton accepts the support of the Communists to try to win the strike for the Conference of Studio Unions.

Roy Tindall, with alias Roy Tyndall

Tindall is the Business Agent of the International Brotherhood of Electrical Workers, Local #40. He resides at 1225 North Highland, Los Angeles, California. There is no information available in the Los Angeles Field Division reflecting that Tindall has any connections with the Communist Party.

Louis Whitman

This individual is a member of the Studio Carpenters Union Local 945 and was a picket captain in the Conference of Studio Unions' strike. He resides at 935 1/2 North Vendome Street, Los Angeles. At the time of Whitman's arrest, he gave his age as 50 and Social Security number as 067-16-0680. The Los Angeles Office has no information or evidence that Whitman is a member of the Communist Party.

The Los Angeles Daily News of July 7, 1947, carried an article reflecting that 11 major Hollywood Studios in the International Alliance of Theatrical Stage Employees were sued on July 7, 1947, for \$43,000,000 by the striking Conference of Studio Unions. According to the article, former Attorney General for the State of California, Robert W. Kenny, and his law partner, Morris E. Cohn, filed suit in Federal Court. The suit was based on the provisions of the Sherman Anti-Trust Act charging the existence of a "back scratching" agreement between the producers and the International Alliance of Theatrical Stage Employees to kill off competition in their respective fields. If the International Alliance of the Theatrical Stage Employees helped the major studios kill off independent competition, the suit said, the International Alliance of Theatrical Stage Employees would help the major producers crush the Conference of Studio Unions. The suit charged that Willie Bioff, former head of the International Alliance of Theatrical Stage Employees, who, according to the news article, was convicted of extorting bribes in the film industry still "formulates, directs and supervises the affairs of the defendant, the International Alliance of Theatrical Stage Employees." The article also reflected that this was the second million dollar suit filed in four days relating to the 10 month old Conference of Studio Unions' strike. Sixteen members of the AFL Studio Carpenters Brotherhood asked for \$28,000,000 in back pay in a suit filed against the major producers and the International Alliance of Theatrical Stage Employees.

Screen Writers Guild

The Motion Picture Almanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc.

The Authors League of America does not have a local organization in Los Angeles. The representative of the Authors League of America in Los Angeles until recently was Ann Roth Morgan, who was secretary of the Screen Writers Guild. According to a highly confidential but most delicate source, Morgan was a member of the Communist Party, USA, assigned to Branch A-1 of the Northwest Section, and as of November 19, 1945, was a member of the Communist Party, Northwest Section, Los Angeles, California.

The Hollywood Press Times (a weekly "throw away" tabloid which according to informant [REDACTED] followed the Communist Party line) for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant [REDACTED] has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identified as Communists, are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to [REDACTED] John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

[REDACTED] stated that between 1935 and 1939, he realized that Communists were gaining control of the Screen Writers Guild. He related that the Communists gained this control through their untiring efforts in seeking to project their ideals in the Guild. He stated that they called more meetings "than any human being but one interest in Communism could ever desire to attend." He recalled specifically that from 1935 to 1939 he spent almost all of his evenings attending meetings primarily directed at his personal effort to keep the Communists from controlling the Screen Writers Guild. He related that after years of fighting, he found it impossible to do anything about the Communist control of the Guild which resulted in his withdrawing his membership. He emphatically stated that there was no question in his mind but that the Communist element was in complete control despite the fact that the majority of the membership in the Screen Writers Guild, in his opinion, were neither Communist members nor Communist sympathizers. This source related that John Howard Lawson has a strong influence on the members of the Executive Board of the Screen Writers Guild. He related that in his opinion, John Howard Lawson, Gordon Kahn and Ring Lardner, Jr., are the three most dangerous Communists in Hollywood.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild.

Of this number about 100 were identified as Communists at that time through information obtained by a very confidential but extremely delicate source. The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to [redacted] were associates of Communists, reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as [redacted]

[redacted] as well as [redacted] Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946, the "Screen Writer," the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild, only 366 were employed at that time in the eight major studios in the motion picture industry.

Informant [redacted] related that the majority of the members of the Screen Writers Guild belonged to the Guild as a bargaining agency and not for any "political reasons." However, Communists belong to the Guild for "political reasons." Hence the majority of the members of the Screen Writers Guild do not attend the regular meetings and take no active interest in the Guild. [redacted] of the Motion Picture Alliance, [redacted] California, reported that for 14 years he carried on an open fight with the leaders of the Screen Writers Guild due to the fact that it was completely dominated and controlled by Communists since its organization. He identified the following individuals as the principal figures in the Communist controlled group.

John Howard Lawson  
Sam Ornitz  
Gordon Kahn  
Fred Rinaldo  
Dashiell Hammett  
Donald Ogden Stewart

Lester Cole  
Borris Ingster  
John Bright  
Dorothy Parker  
Marian Spitzer  
Ring Lardner, Jr.

[redacted] stated that he is certain that these individuals are all Communists. He continued by relating that many years ago he thought a man could not be called a Communist unless he carried a card (Communist Party membership card) but that he has come to learn that the most dangerous Communists do not carry cards. He related that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over the past 14 year period.

According to the Hollywood Reporter a Hollywood studio daily paper, dated August 21, 1946, the "second report on Un-American Activities in California, published by the Joint Fact-Finding Committee of the State Legislature, stated that the Committee members consider John Howard Lawson one of the most important Marxist strategists in Southern California. John Leech, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that Lawson had been sent from New York to Hollywood by the Central Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist faction of studio unions, particularly in the organization of the Screen Writers Guild. Leech stated that Lawson became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, Leech's testimony establishes that the Screen Writers Guild's founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the Screen Writers Guild was the mission he was entrusted with by that headquarters. Lawson was the first communist of thought planted by the Communist Party in the motion picture industry."

[redacted] International Alliance of Theatrical Stage Employees, on July 17, 1947, stated that the Screen Writers Guild is definitely under the control of the Communist Party, principally through three men, John Howard Lawson, its founder; Gordon Kahn and Emmet Lavery, the present President of the group. According to this source, all three of these individuals are Communists. He stated that they do not necessarily have membership cards in the Party so far as any documentary proof is concerned but their policies and dealings in the Screen Writers Guild which have always coincided with the current Communist Party line, cause him to believe they are Communists. He related he thinks Lavery knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party."

The Communist connections of Kahn and Lawson are set out in Section I of this memorandum.

There is no evidence in the Los Angeles Office indicating Lavery is a member of the Communist Party. However, [redacted] Communist functionary [redacted] who is now acting as an

informant for the New York Office, related that Emmet Lavery is supposed to be a well-known Catholic. According to [REDACTED] it was felt by the Party that because of Lavery's being known as a Catholic, Lavery could be effective where a man better known for his Communist connections might have been at a disadvantage. Although supposedly a Catholic, [REDACTED] related Lavery was regarded by Communist Party leaders at the National Headquarters as a loyal and faithful follower of the Communist Party Line. [REDACTED] remarked that Lavery might not have been as much under the influence and control of the Communists at the outset of his affiliation with the Guild as he became later on. He may have eventually become an actual member of the Communist Party although [REDACTED] was not sure of this. In any case, Communist leaders were well aware of Lavery's weaknesses and made very good use of him in connection with their program in the Screen Writers Guild.

[REDACTED] related that, with regard to the Screen Writers Guild generally, the Communists were either organizers of or a big factor in the organization of the Screen Writers Guild. He stated that the Communists definitely have control of this organization and that the development of the Guild was part of the Communist program to infiltrate the movie industry and to dictate policies to the industry. He stated that he recalls hearing the Screen Writers Guild and its activities discussed by the Communist leaders and remembers discussions by the Cultural Committee of the Communist Party in which it was agreed that the control of the writers in Hollywood would provide the wedge for control of all Hollywood. The purpose of the Guild, he stated, was to obtain better conditions for its members and to further the Communist Party's position in influencing public opinion. After the Guild was fully organized, [REDACTED] related the Party used it in many ways including for the purpose of "pulling the leg of management." In accordance with Communist Party strategy of using the negative approach when the positive was found to be unsuccessful or unsuitable, the Guild was also utilized successfully for its "disintegrating effect." [REDACTED] explained that he meant by this that management and influential persons were forced into line to avoid criticism. So-called "experts" within the Guild have been, by belittling and harping along certain lines, effective in isolating persons who opposed the Party's line or at least were successful in destroying their effectiveness. [REDACTED] knows from reports seen by him at the Daily Worker Office and at Party Headquarters, that at the time he left the Party which was in the Fall of 1945, the Guild was as completely under the Party's control as such organizations as the International Workers Order.

The May, 1946, issue of "Screen Writer," listed the Screen Writers Guild's studio chairmen. This list included Melvin Levy for Columbia Studios, Isobel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for RKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

According to the "Screen Writer," Volume No. III, No. 2, dated July, 1947, the present officers and executive board members of the Screen Writers Guild are as follows:

Ernest Lavery	President
Mary McCall, Jr.	First Vice President
Howard Estabrook	Second Vice President
Hugo Butler	Third Vice President
F. Hugh Herbert	Secretary
Harold Buchman	Treasurer

Executive Board

Melville Baker	F. Hugh Herbert
Harold Buchman	Talbot Jennings
Hugo Butler	Ring Lardner, Jr.
James M. Cain	Ronald MacDougall
Lester Cole	Mary McCall, Jr.
Philip Dunne	George Seaton
Howard Estabrook	Leo Townsend

Alternate Executive Board Members

Maurice Rapp	Henry Myers
Gordon Kahn	David Hertz
Isobel Lennart	Morris E. Cohn, Counsel
Valentine Davies	Alice Pennehan, Secretary

Of the above 28 officers and executives the following 10 are, or have been, members of the Communist Party.

Harold Buchman

Buchman has been identified through a highly confidential but most delicate technique on August 31, 1944, January 8 and 16, February 26 and November 19, 1945, as a member of the Northwest Section of the Los Angeles County Communist Party or Communist Political Association. Through this source it was also ascertained that he was a functionary of the Party and held 1945 Book #46802.

Hugo Butler

Through this same source it was ascertained on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that Butler was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and that he had been a member of the Communist Political Association.

Lester Cole

The same source advised that on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, Cole was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and his 1945 Book Number was 46805.

David Hertz

The same confidential source also related that on January 16, 1945, Hertz was a member of the Northwest Section of the Los Angeles County Communist Political Association.

Gordon Kahn

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Kahn was a member of the Northwest Section of the Communist Political Association or the Communist Party. His 1945 Book was #46823.

Ring Lardner, Jr.

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, the same confidential source advised that Lardner was a member of Branch A-1 of the Los Angeles County Communist Political Association or Communist Party. He held 1945 Book #46806.

Isobel Lennart

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Lennart was a member of the Northwest Section of the Los Angeles County Communist Party or the Los Angeles Communist Political Association. She held 1945 book #46816.

Henry Myers, also known as Henry Meyers

On August 31, 1944, January 8 and 16, and February 26, 1945, the same source advised that Myers was a member of the Los Angeles County Communist Political Association and in 1945 held Book #41819.

Maurice Repf

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Repf was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Political Association or Communist Party, according to the same source. In addition this source reported that he was a member of the Communist Party in 1943, at that time listed as a functionary of the Northwest Section.



Leo Townsend

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Townsend was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book #41824. In addition, he was also a member of the Communist Political Association.

Former Special Agent [REDACTED]

1946, ascertained that Ann Roth Morgan, 800 Westmont Drive, Los Angeles, and Ruth Birnkrant were employed as secretaries in the office of the Screen Writers Guild. This highly confidential but delicate source, referred to above, on January 16, 1945, identified both of these women as members of the Los Angeles County Communist Political Association.

The "Screen Writer", which is the official publication of the Screen Writers Guild, is a monthly publication. The following individuals are responsible for its publication, according to Volume 3, Number 2, dated July, 1947:

Editor:	Gordon Kahn	
Director of Publications:	Robert Shaw	
Editorial Committee:	Art Arthur	Herbert Clyde Lewis
	Martin Field	Harris Gable
	Richard Hubler	Lester Koenig
	Isobel Lennart	Ronald MacDougall
	Bernard Schoenfeld	Theodore Strauss

In addition to the above, a review of the December, 1946, and January, 1947, issues of the Screen Writer was made and it was noted that the following individuals have had responsibilities in connection with the publication of the magazine:

Editorial Committee:	Sidney Boehm
Director of Publications	
in 1946:	Harold J. Salemsen
Editorial Committee:	Paul Trivers
Editor in 1946:	Dalton Trumbo
	Adele Buffington
	Philip Dunne
	Ring Lardner, Jr.
	Sonya Levien
	Stephen Korehouse Avery

Of the 21 individuals listed above, 8 are or have been members of the Communist Party or Communist Political Association. They include:

Herbert Clyde Lewis  
Theodore Strauss  
Dalton Trumbo  
Isobel Lennart

Bernard Schoenfeld  
Paul Trivers  
Gordon Kahn  
Ring Lardner, Jr.

The Communist connections of these individuals are set out in Section I of this memorandum.

Exemplar of the influence had by these Communists within the organization was the October, 1946, issue of the "Screen Writer". In this publication, an editorial appears concerning the Communist-inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole are set out in Section I.

In the back of the publication, there is a section entitled "News Notes". An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, the People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer", resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Confidential Informant [redacted] advised on December 13, 1946, that the American Authors Authority is a proposed agency to be set up by the Authors League of America and its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is to protect the economic interests of all writers and authors of every kind who write for

the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers in the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material but that such written material shall be "leased" only and that the copyright of all such material is assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer is technically the owner of the story, article or screen play, the copyright on same would be held by the American Authors Authority under its control. The American Authors Authority maintains that there are only three issues involved in the plan and states them as follows:

1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.
2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.
3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

Confidential Informant [REDACTED] related that the formation of the American Authors Authority within the Screen Writers Guild of Hollywood "has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." The names appearing in this committee as reported by [REDACTED] are as follows:

Emmet Lavery, Chairman  
 Robert Ardrey  
 Alvah Bessie  
 James M. Cain  
 Philip Dunne  
 Aubrey Finn  
 Frances Goodrich  
 T. Hugh Herbert  
 Albert Maltz  
 Sam Moore  
 William Pomerance  
 Adele Rogers St. John  
 Arthur Schwartz

Ring Lardner, Jr., Vice President  
 Arthur Edmund Beloin  
 True Boardman  
 Morris E. Cohn  
 Joseph Fields  
 Everett Freeman  
 Albert Hackett  
 Boris Ingster  
 Mary McCall, Jr.  
 Arch Oboler  
 Allen Rivkin  
 Louise Rousseau

Ring Lardner, Jr., Alvah Bessie and Albert Maltz have been identified as Communists in Section 1 of this memorandum. In addition, through a highly confidential but very delicate source, Aubrey Finn was identified August 31, 1944, January 8 and 16, and February 26, 1945, as a member of the Communist Party on special leave since December, 1942, having entered that status in January, 1943, from Branch-D of the Northwest Section of the Los Angeles County Communist Party. In 1943 his Communist Party Book was #215153.

Through this same source on January 16, 1945, Sam Moore was identified as a member of Branch D of the Northwest Section of the Los Angeles County Communist Political Association. He was educational director of that Branch and was assigned Book #44635.

Through this same source, William Pomerance on January 16, 1945, was identified as a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and was assigned Communist Book #46294.

In this connection it is of interest to point out that it was ascertained [REDACTED]

Lawson on May 23, 1946, stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.

Screen Writers Guild Members Connected with the  
Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild;

John Howard Lawson  
Marc Connelly  
Sidney Buchman  
Charles Brackett  
John Houseman

Robert Rossen  
Howard Estabrook  
Howard Koch  
Harry Tugend  
Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant [redacted] in 1944 as having been a member of the Communist Party. [redacted] has also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant [redacted] as having been a member of the Screen Writers Guild. The League of American Writers and the Hollywood Democratic Committee.

John Houseman has been identified by Informant [redacted] as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

Howard Estabrook has been identified by Informant [redacted] as having been a member of the League of American Writers, an instructor at the Peoples Educational Center in Hollywood and a member of the Executive Council of Hollywood Democratic Committee.

Informant [redacted] has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant [redacted] has related with regard to Harry Tugend that he was a member of the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant [REDACTED] Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

#### Screen Actors Guild

On April 10, 1947, Special Agents of the Los Angeles Office interviewed Ronald Reagan and his wife, Jane Wyman, at their request in order that they might furnish information to this Bureau regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work. Reagan advised that the Screen Actors Guild had 12 officers and that the work of the Guild was carried on principally through the Executive Board composed of 12 officers plus past presidents.

Reagan and his wife advised that for the past several months they had observed during the Guild meetings there were two "cliques" of members, one headed by Anne Revere and the other by Karen Morley which on all questions of policy confronting the Guild, followed the Communist Party Line. Reagan related that Revere and Morley do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two cliques invariably either nominate or support the same individual. Reagan and his wife listed the following actors and actresses as supporting Revere and Morley:

Alexander Knox	Howard DeSilva
Hume Cronyn	Dorothy Tree
Howland Chamberlain	Senela Royale

Reagan also mentioned Larry Parks has also supported this group on several occasions. Of the individuals mentioned by Reagan and his wife, those known to the Los Angeles Office as being or having been members of the Communist Political Association or the Communist Party are as follows:

Anne Revere	Karen Morley
Howard DeSilva	Dorothy Tree
Howland Chamberlain	Larry Parks

Regan advised that recently an actor by the name of Lloyd Gough appeared to be a particularly close friend of Karen Morley and had very vociferously supported Revere and Morley. He stated that Gough had recently been named Chairman of the clique within the Guild which calls itself the "Combined Actors Committee". He related that this Committee includes in its membership the element which he and his wife consider the radical element. He also related that this group apparently meets separately prior to the Guild meetings and agrees on the policy it will follow at the meetings. Lloyd Gough was identified as a member of the Communist Party through a highly confidential but very delicate source in May of this year. Through another very reliable but extremely delicate source, it was ascertained that the records of the Communist Party have reflected that 71 members are listed as actors or actresses. Of this number, 54 have been verified through the Guild as Guild members, 42 of which are in a current status. This verification was made on July 31, 1947.

The following 42 persons currently in good standing with the Screen Actors Guild are known to be members of the Hollywood Section of the Los Angeles County Communist Party and/or former members of the Los Angeles County Communist Political Association. The Communist affiliations of these actors and actresses are set out in Section I of this memorandum.

Georgia Backus	Helen Beverly
Roman Bohnen	Lloyd Bridges
Joseph Bromberg	Morris Carnovsky
Howland Chamberlain	Lee Cobb
Howard DeSilva	Mary Jo Ellis
Virginia Farmer	June Foray
Julie Gibson	Jody Gilbert
Lloyd Gough	Freddy Graff
Alvin Hammer	Tom Holland
Victoria Horne	Victor Killian
Mark Lawrence	Canada Lee
Norman Lloyd	Ray Mayer
John (Skins) Miller	Patricia Miller
Karen Morley	Ruth Nelson
Larry Parks	Stanley Prager
Lucien Privel	Anne Revere
Amelia Romano	Shimen Ruskina
Robin Short	Art Smith
Gale Sondergaard	Dorothy Tree
Peter Virgo	Ernest Whitman
Lynn Whitney	Buddy Yarus

### Screen Cartoonists Guild

Confidential Informant [REDACTED] of the Los Angeles Office advised that the Screen Cartoonists Guild was organized and founded in the motion picture industry in Hollywood, California, during the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and animators who were engaged in the motion picture industry.

He related that this union continued as an independent union until the Spring of 1941 at which time it secured a charter of affiliation with the AFL. [REDACTED] stated that after the charter was granted, a strike was called at the Walt Disney Studios which lasted for about 40 days. This strike according to [REDACTED] brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941, with the Screen Cartoonists Guild gaining its objectives by being recognized as the sole bargaining agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory.

[REDACTED] related that the persons chiefly responsible for the organization and founding of this guild included the following individuals:

Herbert K. Sorrell  
Ed M. Gilbert  
Phyllis Lambertson  
William Littlejohn

David Hilberman  
Arthur Babbitt  
George E. Rodle

It should be noted with regard to the above that Herbert K. Sorrell is a former Communist. His background is set out under the section devoted to the Conference of Studio Unions.

Concerning David Hilberman, whose Party name is said to be William Foldal, Confidential Informant [REDACTED] related on May 2, 1943, that Hilberman was present at the Annual Communist Party May Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front. Through a highly confidential and very delicate source, it was ascertained that Hilberman, on October 5, 1943, purchased a \$25 War Bond through the Communist Party in Los Angeles. Former paid informant [REDACTED] the Los Angeles Office related in January, 1944, that Hilberman joined the Communist Party in 1935 under the name of William Foldal and that he held 1939 Communist Party Book #3171.



With regard to Ed M. Gilbert, a highly confidential and extremely delicate source in May, 1947, made available information indicating that Gilbert had been a member of the Communist Party for 12 years and was an active member of the Party at that time.

With regard to the policies propagated by this group, Confidential Informant [redacted] has related that the Screen Cartoonists Guild, prior to the time Germany invaded Russia, came out strongly against United States aid to Britain and against the United States entry into the war. However, when Russia was invaded by the Germans, the Screen Cartoonists Guild called for the United States to enter the war and the establishment of a second front.

[redacted] related that the leading functionary of the Screen Cartoonists Guild from 1943 to 1945 was Mortimer William Pomerance, who, during that period, was the Business Representative of the union and used his influence to direct and control union activities which would bring the union into the Communist orbit. The Communist connections of Pomerance are set out in Section I of this memorandum.

[redacted] related in February, 1944, that the Communist Party in Los Angeles was working through its members and fellow travelers in the Hollywood movie industry and had gained control or at least strong influence in 17 studio guild unions, one of which was the Screen Cartoonists Guild. This latter union was a member of the Conference of Studio Unions which was then under Communist influence. [redacted] related that the Screen Cartoonists Guild was one of the studio guilds which sponsored the Hollywood Writers Mobilization (a Communist front group discussed in Section III), which, from its inception, started clamoring for a second front and continued to follow the Communist Party line.

[redacted] Elizabeth Glenn, a functionary of the Communist Party in Los Angeles, it was ascertained that on April 21, 1944, Mortimer William Pomerance, acting as the Business Representative of the Screen Cartoonists Guild, conferred with Elizabeth Glenn. On this occasion, Glenn was advised by Pomerance that the Guild had no objection to Communist Party meetings being held at the Screen Cartoonists Hall.

Through a highly confidential but delicate source it was ascertained on January 16, 1945, that Elizabeth Leach, Organizer of the Northwest Section of the Communist Political Association, Los Angeles County, had a report which dealt with the Screen Cartoonists Guild. This report stated:

"The Screen Cartoonists Guild has done a great deal toward developing understanding of the possibilities of the cartoon film as a pro-pagandist educational medium. Through the educational activities

of the Union it has been possible to achieve more consistent democratic content in the regular governmental films themselves. In addition, members of the Guild have undertaken to make films for labor and police organizations. The first of these was the United Auto Workers cartoon 'Hell Bent for Election' which was conceived and produced by members of the Guild."

[redacted] California, advised on June 16, 1947, that Mary Sherret, Cecil Beard and Norman McCabe, who are cartoonists and artists in the motion picture industry, were contacting numerous cartoonists who were then unemployed through the Screen Cartoonists Guild and were making plans to put out a series of cartoon books for children as well as adults in order to influence their thinking toward Communism. Mary Sherret told this informant, [redacted] that if children will follow these cartoon booklets, it will result, when they become adult, in their being masters of the machine rather than the machine mastering them. It should be pointed out that there is no information available in Los Angeles reflecting that any of the above three individuals are members of the Communist Party.

Confidential Informant [redacted] as well as informants [redacted] and [redacted] Walt Disney Studios, advised that the Screen Cartoonists Guild presently has its offices in Union Hall at 6272 Yucca Street, Hollywood, California. According to [redacted] there are approximately 800 members of the Screen Cartoonists Guild, 300 of whom are unemployed. According to all of the above mentioned informants, the Screen Cartoonists Guild held an election of officers on June 24, 1947, at which time the following individuals were elected who are members of the Communist Party or who have indicated Communist sympathies:

Robert Carlson

Carlson, who was elected Treasurer of the Screen Cartoonists Guild, was reported by Mr. Robert H. Coleman whose address is the YMCA in El Paso, Texas, in June, 1947, as having received Communist literature at the YMCA where he resided during his visit to El Paso, Texas, in the latter part of 1946. Coleman also stated that Carlson talked openly in favor of Communism.

Maurice Howard

Maurice Howard was elected the Business Agent of the Screen Cartoonists Guild. He was identified as a Communist in Hollywood on 2/26/45 through a most reliable and very delicate source. It is also known through an extremely reliable but very delicate source that his wife, Evelyn, was also a member of the Communist

Party. [REDACTED] Elizabeth Glenn in Los Angeles, it was ascertained that Howard was in frequent contact with Glenn during July, 1945, Glenn at that time being the organizer for the Communist Political Association in the Hollywood area.

Milton S. Tyre

Tyre is the Legal Advisor for the Screen Cartoonists Guild. Through [REDACTED] paid informant of the Los Angeles Office who furnishes information concerning the activities at the Los Angeles County Communist Party headquarters, supplied data during July, 1945, indicating that Tyre was a member of the Communist Political Association, having transferred from the 59th A.D. Branch to the Wilshire-Fairfax Branch. This report from this source was also verified on June 15, 1947, through a very reliable but highly delicate source which reflected that Tyre was still a member of the Communist Party and that he had held membership in the Party for a period of two years.

William "Bill" Higgins

Higgins, who was a member of the Board of Trustees of this Guild, was reported by [REDACTED] an informant of the Los Angeles Office, to have been very pro-Communist and pro-Russian in his speech while he was in the United States Army at Camp Roach. [REDACTED] also reported that Higgins had Communist Party literature in his possession.

Cecil Beard

Beard is also a member of the Board of Trustees and has the position of delegate in the Conference of Studio Unions. The Communist connections of Beard are set out in Section I of this memorandum which will reflect that Beard is a member of the Communist Party and a former member of the Communist Political Association.

Thomas Byrnes

Byrnes is a member of the Board of Trustees of the Guild. Confidential informant [REDACTED] of the Los Angeles Office stated on July 20, 1947, that he was well acquainted with Byrnes who to his knowledge married a woman who is a member of the Communist Party. However, the informant was unable to furnish the name of Byrnes wife. He stated that Byrnes agrees with and is under the influence of Maurice Howard and Cecil Beard, identified above.

It is also of interest to note that [REDACTED] reported that Arthur Babbitt, the former President of this organization and one who has exercised a great deal of influence in the Guild, has now gone to France on a temporary mission to assist in making of motion pictures. [REDACTED]

Through a highly confidential but very delicate source, it was ascertained that the following individuals who are screen cartoonists, are members of the Communist Party. Their Communist Party affiliations are set out in Section I of this memorandum:

Screen Office Employees Guild, AFL Local 1391

He related that in 1945 when the Conference of Studio Unions called a strike in the film industry, all of the members of the Screen Office Employees Guild were not in full accord with the provisions of the strike. Consequently, about half of the members in the union went back to work. He also related that in the interim between the 1945 strike and the current film strike, the National Labor Relations Board held an election within the Screen Office Employees Guild at which time the Screen Office Employees Guild voted to affiliate with the AFL "Office Employees Industrial Union". Accordingly, the Screen Office Employees Guild no longer exists.

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President:	Margaret Bennett (Wills)
Recording Secretary:	Blanche Cole
Financial Secretary:	Bernard Lusher (Luscher)
Treasurer:	Claire Horgan
Warden:	Jack Reed
Conductor:	Barbara Alexander (Barbara Myers)
Organizer:	Florence Contini
Special Organizer:	Min Selvin
Business Representative:	Glenn Pratt

This same source related that in addition to the above, Herta Uerkvitz who was member of the Board of Directors of the Screen Office Employees Guild and a delegate to the Central Labour Council, was a Communist.

Margaret Bennett (Margaret Bennett Wills)

The Communist connections of this individual are set out in Section I of this memorandum. It should be pointed out that she is at the present time connected with the Council of Hollywood Guilds and Unions. She is not at the present time connected with the Office Employees Industrial Union which succeeded in Screen Office Employees Guild.

Blanche Cole

Blanche Cole on July 26, 1943, was Educational Director of Branch N of the Northwest Section of the Los Angeles County Communist Party, according to information received from a very reliable but extremely delicate source. According to informant [REDACTED] she is not associated with the Office Employees Industrial Union at the present time.

Bernard Lusher (Luscher)

He is identified in Section I of this memorandum as a Communist.

Barbara Alexander (Barbara Myers)

Barbara Alexander has also been identified in Section I as a Communist.

Min Selvin

According to a very reliable but extremely delicate source, in 1943 Selvin was a member of the Northwest Section of the Los Angeles County Communist Party. In addition, informant [REDACTED] has related that Selvin recently married Norval D. Crutcher, who has been identified in Section I as a former member of the Communist Party.

Herta Uerkvitz

She has also been identified as a member of the Communist Party through former paid Confidential Informant [REDACTED] who was a former member of the Communist Party.

Informant [REDACTED] related he believed that those individuals who had Communist connections and who were affiliated with the Screen Office Employees Guild had for the most part dropped out of the Office Employees Industrial Union and that there was no indication at the present time that this latter union, the Office Employees Industrial Union, was under the control of the Communist elements.

Screen Directors Guild, Inc.

The Hollywood Studio Blu-Book Directory, spring edition, 1947, lists 18 officers of the Screen Directors Guild, none of whom have been identified as Communists and therefore the names of the officers and directors are not being set out. Through a very highly confidential and most delicate source, it was ascertained that 9 directors presently connected with the motion picture industry are or have been members of the Communist Party. They are set forth as follows:

Jack Perry, Universal Studios  
Louis Brandt, Assistant Director in charge of production at  
Audio Pictures, Inc.

Herbert Biberman, Freelance, unemployed at present  
Jules Bassin, Offices of Mark Hellinger  
Edward Daytryk, RKO Studios  
Cyril Duffield, Comet Pictures  
Lester Fuller, Paramount Studios in 1945 (unemployed at present)  
Benjamin Kadish, Early in 1947 Director for Nassour Studios, at  
present making independent picture  
Frank Wright Tuttle, at present unemployed.

In addition to the above, Confidential Informant [REDACTED] who is a member of the Board of Directors of the Screen Writers Guild, advised that the following directors are not members of the Screen Directors Guild. However, they have been identified through highly confidential but most delicate sources as members of the Communist Party or the Communist Political Association.

Herman Rotstein, In 1945 employed by Columbia Studios  
Ben Shaw, an Assistant Director  
William Edward Watts, Freelance Assistant Director

Musicians Mutual Protective Association  
(Local 47, American Federation of Musicians, Affiliated  
with the American Federation of Labor)

[REDACTED] Los Angeles, who is the [REDACTED] American Federation of Musicians, stated on July 23, 1947, that this union, Musicians Mutual Protective Association, included all professional white musicians in the Los Angeles area.

The April, 1947, edition of the Musicians Directory, an official publication of this union, listed approximately 13,000 members in good standing. The July, 1947, "Overture" which is the official journal of this union, listed the '47 officers. The only individual listed among the current officers who has been identified as a Communist is Don E. Wight, a member of the Trial Board and Delegate to the Pasadena Central Labor Council. Wight was identified as a member of the Communist Party in April, 1943, possessing Communist Party Book #36200 by a highly confidential and most delicate source.

Information concerning this group is set out in the report of the Joint Fact-Finding Committee of the California Legislature on Un-American Activities for 1947, which reflects that from 1937 to 1939, the President of this group was California State Senator, Jack E. Tenney, whose candidacy had originally been supported by a group of approximately 65 Communist Party members. According to the report, during Tenney's term of office, he conducted an investigation of Communism within the local which resulted in a number of expulsions. In 1939, Tenney was defeated for reelection and according to the report, since that time the activities of the Communists within the union have resulted in its withdrawal from affiliation with the Los Angeles Central Labor Council and from the State Federation of Labor. According to Informant [REDACTED] J. K. (Spike) Wallace, succeeded Tenney as President due to the fact that he had received the Communist support in the union. He related that during the period from 1939 until 1947, Wallace cooperated with the Communist members of the union to such an extent that the Communists actually exercised control over the policies of the local. He related that the local's constitution provides that 150 members constitutes a quorum and that it was extremely difficult to secure an attendance as large as this at a union meeting. Consequently, there have only been four quorum meetings of the union during the past five years with the result that the general membership estimated at nearly 15,000 had no voice in the affairs of the local. According to this source, the Communists made numerous demands upon Wallace during the last National Convention of the group with which Wallace found it impossible to comply. As a result, Wallace was severely criticized by this faction but indicated to this source that from now on he was through with the Communists. Each of the following individuals are members in good standing of local 47 of the American

Federation of Musicians. They have been identified through a highly confidential but very delicate source as members of the Communist Political Association as of January 16, 1945, or Communist Party as of May 17, 1947:

Doris Albert	Samuel Albert
Mischa Altman	Philip Bass
Kalman Bloch	Russell Brodine
Morris Browda	Miriam G. Chassan
Don Christlieb	Beatrice Dassin
Paul Dessau	Lina Di Fiore
Joe Eger	Milton Feher
Roy Frankson	Endice Shapiro Gottlieb
Chas. Gould	Max Gralnick
Sidney Greene	Serre Hovey
Tamara Hovey	Ramez Idriess
George Kast	Eugene B. Lehrman
Herbert Lessner	Edgar Lustgarten
Lily Mahler	Herbert Offner
Joseph Pass	George Pepper
Paul Powell	Esther Roth
Henry Roth	George Sandell
Leonard Selic	Cyril Tobbin
Alexander Walden	Fred Warren
Rose Watkins	Norman Granz
Gilbert Grau	

#### Council of Hollywood Guilds and Unions

This organization was formed originally as the "Emergency Committee of the Hollywood Guilds and Unions" to combat the so-called "Fascist Motion Picture Alliance for the Preservation of American Ideals" and held its first meeting on Wednesday, June 28, 1944, in Hollywood, California. The purpose of this original meeting was, according to an official announcement which appeared in the Hollywood Reporter, to get together representatives of 17 guilds and unions in the Motion Picture Industry to set up a constructive program during the war and after which would protect the industry and its works from anti-labor and semi-Fascist attacks.

By way of identification, it should be pointed out that the Motion Picture Alliance for the Preservation of American Ideals, according to its statement of principles has been set up believing in the American way of life in an effort to combat Communism, Fascism and kindred beliefs that sought by subversive means to undermine our American Government. Confidential Informant [REDACTED] previously identified, has related that several meetings took



place in order to formulate plans for an organization set up to combat the Motion Picture Alliance. One of these meetings took place on February 7, 1944, two days after the publicity announcing the formation of the Motion Picture Alliance.

it was ascertained that Paul Cline, a Communist functionary in Los Angeles and publicly identified, according to the Voters' Registration in Los Angeles, as a member of the Communist Party, met with Carl Winter, the Executive Secretary of the Los Angeles County Communist Party, to consider ways and means to attack the Motion Picture Alliance.

A surveillance on March 2, 1944, by Agents of the Los Angeles Office reflected that the following Communists gathered at Sardi's Restaurant to formulate a program directed against the Motion Picture Alliance: Elizabeth Leach, William Powerance and George Pepper. Likewise a conference was had between John Howard Lawson, leading Communist functionary in the Motion Picture Industry, and Robert Rossen, former President of the Screen Writers Guild, and Hollywood Writers Mobilization, identified in Section I of this memorandum as a Communist, with a similar purpose.

Through this same source on March 31, 1944, it was ascertained that Lawson told William Powerance that the Screen Writers Guild should start the ball rolling in formulating an attack on the Motion Picture Alliance. Lawson suggested that the attack be made against persons who were leading the Motion Picture Alliance and that the attack be worded in such a way to indicate that the persons responsible for the Motion Picture Alliance were against the war effort. Through this technical source, it was also ascertained that a meeting was held during March, 1944, at the home of Albert Maltz, screen writer whose Communist affiliations are set out in Section I, to further formulate plans to fight the Motion Picture Alliance. At this meeting, Agents surveilling the residence of Maltz identified such active Communist functionaries as Lester Cole and Elizabeth Leach.

it was ascertained that a conference was had between Lawson and Katz on May 2, 1944, relative to the "dirt the Communist Party was then attempting to uncover concerning the Motion Picture Alliance leaders". By way of identification concerning the Katz with whom Lawson held this conference, it should be pointed out that this individual is Charles Katz, a Los Angeles attorney whom John Leach, when testifying before a Los Angeles County Grand Jury, identified as a Communist Party member. John Leach himself is a former Communist Party Organizer in Los Angeles.

On May 9, 1944, an article appeared in the West Coast Communist newspaper, the People's World, listing 38 film unions and guilds which sent delegates to a meeting on May 2, 1944. This meeting was called according to former Confidential Informant, [REDACTED] of the Los Angeles Office, to formulate plans for the organization to be set up which would fight the Motion Picture Alliance.

On May 16, 1944, through [REDACTED] it was ascertained that Dalton Trumbo, Communist screen writer, conferred with Lawson concerning the Motion Picture Alliance. On this occasion, Trumbo indicated he had prepared a report which set out the long-range program being planned by the Communist Party in its attack against the Motion Picture Alliance. Trumbo stated that the opponents of the Motion Picture Alliance should be prepared to offer a constructive program in contrast to the Motion Picture Alliance's destructive one. Trumbo stated that it was necessary to hold a mass meeting and suggested the use of the Publicists Guild in obtaining the widest possible press space concerning the meeting. It was Trumbo's opinion that the primary aims of this meeting should be a complete exposure of the Motion Picture Alliance. Trumbo believed that it should be brought out at this meeting the inability of the Motion Picture Alliance to name one single picture containing their objective (Communist propaganda). Trumbo believed that this was a very vital point inasmuch as he did not feel that this organization could attack a specific motion picture without attacking specific picture producing organizations and at that moment the Motion Picture Alliance would be giving the opposition new allies. Trumbo indicated the guilds and unions should consider their economic interests in the postwar world as being one that directly coincides with the economic interests of the producers and of the industry as a whole. Trumbo also indicated that the economic interest of all was directly dependent upon the kind of pictures made.

He mentioned that the Motion Picture Alliance was against shaping the contents of a movie for any other purpose than that of making money. He also felt that they proposed to change the world of motion pictures, thereby doing exactly what the Motion Picture Alliance was fighting. Concerning Trumbo, it should be pointed out that he is a Communist screen writer and that his Communist connections are set out in Section I of this memorandum. In reporting on this meeting held on May 16, 1944, Confidential Informant [REDACTED] of the Los Angeles Office who was a former Communist Party member, stated that the idea was stressed to emphasize to the Public the role the motion pictures played against Fascism as well as the role pictures will play in the postwar world. He stated that this proposed organization was Communist inspired and was created to fight "red baiting". He stated that if this proposed organization was successful it would help further Communist Propaganda in the motion picture industry.

He related that most of the individuals attending this meeting were either Communist Party members or active Communist Party supporters. [redacted] related that on June 6, 1944, at the Screen Cartoonists Hall, he attended a meeting which was called "an emergency meeting of the Hollywood Guilds and Unions". According to [redacted] approximately 18 persons were present, including Robert Rosen, who acted as Chairman; William Pomerance; Herbert K. Sorrell and Lester Cole, all of whom have been identified in Section I of this memorandum as being or having been members of the Communist Party or Communist Political Association.

The Council of Hollywood Guilds and Unions as previously pointed out, was actually formed on June 28, 1944. According to Informant [redacted] one of the purposes for which the Council was built was to "smack down any individual group who attempts to attack the Communist front organizations in motion pictures". According to [redacted] the Motion Picture Alliance was to be attacked from all angles and connected with everything subversive. It was to be accused of Fascism, anti-Democracy, anti-Semitism, anti-Catholicism, anti-Negro, anti-labor, anti-British, anti-Soviet, etc., so that the Motion Picture Alliance would have nothing left to throw back at the Communists without being a "copy cat."

Informant [redacted] Motion Picture Alliance, related that 17 guilds and unions signed the announcement of the formation of the Emergency Committee of Hollywood Guilds and Unions.

On January 20, 1947, through a highly confidential but very delicate source, it was ascertained that there were 7 unions affiliated with the Conference of Studio Unions which belonged to the Council and that there were 2 International Alliance of Theatrical Stage Employees locals, 2 independent unions and one AFI union which comprised the membership of the Council at that time. These were as follows:

- Screen Story Analyst Guild
- Screen Cartoonist Guild
- Screen Costumers Guild
- Film Technicians
- Film Electricians, Local 40
- Machinists Guild
- Musicians Local 767 (This is not the musicians union to which musicians in the studios belong)
- Painters Union
- Screen Publicists Union
- Screen Supervisors Union
- Screen Set Decorators
- Screen Writers Guild

This source related that the Council had lost, mainly because of the difficulties over the current film strike, the Screen Actors Guild, the Screen Office Employees Guild and Musicians Local #47. Informant [redacted] related the Council had supported all "left-wing, radical elements within the labor movement." This source, [redacted] stated on July 24, 1947, that a radical element packed the first meeting of the Council and took it over. He expressed the opinion the Council was strictly Communist dominated, and, although the Council was relatively dormant at the present time, it must still be regarded as a force in the radical labor wing and will probably spring out soon in support of the third party movement. With regard to the present officers, the latest report available concerning the officers of the Hollywood Guilds and Unions was found in the Hollywood Reporter for March 2, 1945. This publication reflected the following officers of the Council were elected:

Chairman:	Mary C. McCall, Jr.	(Screen Writers Guild)
Vice Chairman:	Paul Harvey	(Screen Actors Guild)
Secretary-Treasurer:	Ted Ellsworth	(Motion Picture Costumers)
Board of Directors:	John R. Martin	(Film Technicians)
	Bill Blowitz	(Screen Publicists Guild)
	Min Selvin	(Screen Office Employees Guild)
	Howard Estabrook	(Screen Writers Guild)
	Sig Messelroth	(Moving Picture Painters, API, Local 644)

Of the above listed individuals, Min Selvin and Bill Blowitz are known Communists and their communistic connections are set out in Section I of this memorandum.

It should also be pointed out that Margaret Bennett Mills accepted the position of Executive Secretary of the Council according to Informant [redacted] in February, 1946. [redacted] related that she indicated she was formerly President of the Screen Office Employees Guild and a delegate to the Central Labor Council. Mills' Communist connections are set out under Section I of this memorandum.

COMMUNIST INFILTRATION OF LABOR GROUPS

(October 2, 1947 to February 5, 1948)

Conference of Studio Unions

[REDACTED] International Alliance of Theatrical Stage Employees (IATSE), furnished some of the minutes of the Conference of Studio Unions for the years 1942 through 1944, which tend to prove that the Conference of Studio Unions was "completely dominated by persons within the Communist orbit". Certain portions of these minutes to support the above remark of [REDACTED] are set out hereinafter.

On November 25, 1942, the minutes of the Conference of Studio Unions stated as follows:

"We can formulate a program which includes labor management committees, influencing picture content, solution of production problems so that the smallest amount of material and manpower can be used in helping the war effort. We must work for and accomplish a maximum all-out work program."

On January 13, 1943, the minutes of the Conference of Studio Unions, under a section entitled Communications, stated: "Letter from Dave Golden, UOPWA, No. 109 in New York presenting resolution concerning Paramount's 'For Whom The Bells Toll' and MGM's 'Tennessee Johnson'." This resolution was made by Bernie Lusher and seconded by Norval Crutcher. (Both of these individuals have been identified as Communists through highly confidential and delicate sources.) The letter is set out as follows:

"WHEREAS: Metro-Goldwyn-Mayer has produced a film titled 'Tennessee Johnson' dealing with the life of Andrew Johnson, who succeeded to the presidency of the United States on the assassination of Lincoln; and

"WHEREAS: The film deals with a conflict between President Johnson and Thaddeus Stevens, leader of the Republicans in the House, wherein Johnson is depicted in a most sympathetic light as a misunderstood man who fought to carry out Lincoln's democratic Reconstruction policies and Stevens is portrayed as a politician who pursued

highly questionable objectives not in accord with Lincoln's policies; and

"WHEREAS: It is historical fact that Johnson, only President against whom impeachment proceedings were held, contributed mightily during his tenure of office to the destruction of Lincoln's Reconstruction policies which would have guaranteed the development of economic and political democracy in the South, while Stevens was a statesman who fought for the fulfillment of the principles for which the Civil War was fought, who gave strong support to President Lincoln's policies, whose life-long struggle for the extension of democracy throughout America won for him the love of the people, Negro and white; and

"WHEREAS: The film 'Tennessee Johnson' has already been remade several times due to the protests at the historical distortion portrayed therein;

"THEREFORE BE IT RESOLVED: That the Conference of Studio Unions (representing 6000 employees in the motion picture industry) express its belief that the release of this film, even in its present form, would be destructive of national unity and that Metro-Goldwyn-Mayer be urged to scrap the film and make more patriotic use of both raw film stock and finished film product."

"RESOLUTION"

"WHEREAS: Paramount Pictures is producing a film version of Ernest Hemingway's 'For Whom The Bell Tolls', a novel which dealt with the struggle of the Spanish people against the Fascist invasion of their Republic in 1936-38; and

"WHEREAS: The newspapers and film trade press report that the producers of this film are, with the approval of the State Department, showing it to representatives of the present Fascist government of Spain for censorship and approval in order that the film should not offend that government; and

"WHEREAS: It is a fact that the present government of Spain achieved power with the military aid of German and Italian Fascism and maintains very close relations with those enemies of the United States;

"THEREFORE BE IT RESOLVED: That the Conference of Studio Unions (representing six thousand employees in the motion picture industry) protests this censorship of an American film by a Fascist government, that we express our belief that the American Film Industry is responsible only to the American people and peoples of the United Nations, who are waging a war of survival against Fascism, and that this action on the part of the State Department and Paramount Pictures is not in the interests of our Nation's and our Allies' war effort."

On March 10, 1943, the minutes revealed that a motion made by one \_\_\_\_\_ Gilbert and seconded by Bernie Lusher indicated "that the Conference of Studio Unions (CSU) go on record opposing the making of the film based on the life of Rickenbacker and refer the matter to the executive board for action. Motion carried."

On June 9, 1943, under a section entitled "Old Business", the minutes read: "The question of the Rickenbacker picture was raised again, pointing out that Twentieth Century Fox is going right ahead with this production." A motion was made by William Pomerance (a member of the Communist Party who has been identified as such through a highly confidential and delicate source) and seconded by one \_\_\_\_\_ Read, which read as follows:

"That we write letters to Green, Murray and the R.R. Brotherhoods suggesting that letters of protest to the making of the picture be sent from all internationals and that we send letters suggesting like action to all local district counsel bodies of the three organizations.

"Motion carried."

On October 13, 1943, the minutes read as follows: "A report was made of the motion taken by the Central Labor Council at its last meeting authorizing sending of a letter to Gary Cooper asking that he does not accept the role in the Rickenbacker picture with a copy to go to the Screen Actors' Guild." This motion was made by William Pomerance, previously identified as a Communist. The letter, on the stationery of the Conference of Studio Unions, read as follows:

"October 18, 1943

"Mr. Gary Cooper  
11940 Chaparral St.  
Los Angeles 24, Calif.

"Dear Mr. Cooper:

"As you no doubt already know, organized labor throughout the country has been deeply incensed by the anti-labor activities of Captain Eddie Rickenbacker. The Conference of Studio Unions, representing six thousand union workers in the motion picture industry, is perturbed at the recurrent rumor that you will portray Captain Rickenbacker in the 20th Century-Fox film slated for early production.

"We do not wish to detract in any way from the courage Captain Rickenbacker displayed in his dramatic rescue at sea. We do feel however, that he has forfeited his claim to heroism by exploiting his adventures to the detriment of the war effort through his anti-labor expressions.

"On the other hand you have always been identified on the screen as a true American embodying the love of all people -- labor and otherwise -- which is the essence of our democracy.

"We feel that if you play Captain Rickenbacker in the proposed film, the loss will be two-fold: you will do a disservice to the public in making them believe Rickenbacker is a real hero -- obviously the film will not show him in his anti-labor role; and you will do yourself a great disservice because to the men and women of labor who know Rickenbacker for what he is, you will lose your identification with greatness.

"We therefore ask you to state definitely that you will not portray Eddie Rickenbacker in the 20th Century-Fox picture."



"Sincerely yours,

Herbert K. Sorrell  
President.

"HKS;bc  
sceg/1391

cc: James Cagney, Pres. Screen Actors Guild."

According to Informant [REDACTED] in his opinion the above samples constitute a perfect example of how a labor union can control the content of a motion picture by declaring it "unfavorable to labor". He continued by pointing out that when Captain Eddie Rickenbacker returned from the Soviet Union and praised the Russian soldiers, all the protests concerning the film based on the story of his life were dropped by the Conference of Studio Unions.

It should be noted that in the review of the testimony given before the October Hearings of the House Committee on Un-American Activities, reference was made to these same films, namely, "Tennessee Johnson" and the life of Rickenbacker. This reference is set out in Section VI of this memorandum.

The "Los Angeles Herald and Express" dated October 28, 1947, carried an article which reflected that members of the AFL Screen Set Decorators on October 28th asked the Hollywood Studios to return them to their jobs which they had abandoned over a year ago to support the strike of the Conference of Studio Unions. The Union voted that it would no longer penalize its members for crossing studio picket lines, which action was similar to that taken just previously by the Painters' Union, Local #644, on the recommendation of Herbert K. Sorrell. The Business Manager of the Carpenters' Union, Local #946, James M. Skelton, whose union originally called the strike, stated that the Local would continue to picket lines but would not make an effort to stop the former strikers from going into the studio. The Decorators' Local #1421 declared: "In recognition of the severe hardship and the tremendous sacrifices endured by the loyal members since September, 1946, this Union now declares that those members who feel compelled to do so may return to studio employment." Sorrell, head of the Conference of Studio Unions, declared that this action was not a "crackup" of the strike and asserted:

"This is not a settlement. It is not a capitulation to the IATSE or to the producers. There is no thought of Painters' Local #644 quitting the present fight for jobs with the studios."

Concerning the testimony given at the Hearings of the House Committee on Un-American Activities that AFL Motion Picture Painters' Union Local #644 was dominated by Communists, the Union itself published an open letter refuting these remarks in the "Hollywood Citizens' News". This publication, on November 12, 1947, carried a copy of a letter which the Union had mailed to the Speaker of the House, Representative Joseph Martin, in which a strong denial was made of these allegations. The letter pointed out that the Union officials had filed a non-Communist affidavit required by the Taft-Hartley law and was signed by the officers which were headed by Robert Rusk. The officers also included Herbert K. Sorrell. Sorrell has been identified as a former member of the Communist Party by the California State Committee on Un-American Activities headed by Senator Jack B. Tenney.

#### Screen Writers' Guild

The Screen Writers' Guild, as early as September, 1947, announced publicly that it intended to fight the probe which was being conducted by the House Committee on Un-American Activities.

Articles which appeared in the Trade Press "The Hollywood Reporter" and the "Daily Variety" of September 10 and 11, 1947, mentioned that the Screen Writers' Guild had been split over two main subjects, (1) a proposed royalty of one percent of the take on all films, which was to go to the Screen Writers' Guild; (2) a move by Emmett Lavery, at that time President of the Screen Writers' Guild, to have all executive board members sign the non-Communist affiliation certificates. The "Hollywood Citizens' News" on November 12, 1947, carried an article which reflected that James M. Cain, a member of the Guild and the purported author of the proposed "American Authors' Authority", told fellow members of the Guild that it was loaded with Communists. Cain reportedly sent a letter to all Guild members in connection with election which was to be held in the near future within the Guild in which he asserted that the charges made by writer Rupert Hughes, Congressman J. Parnell Thomas and State Senator Jack B. Tenney that the Guild teams with Reds is true "whether we like it or not". Cain also likened the Guild magazine "Pravdushka" to the lesser "Pravda", Moscow newspaper that is the mouthpiece for Stalin.

On December 15, 1947, a meeting was called by the Screen Writers' Guild where the members of the organization were to discuss co-operating with the Producers' Committee concerning the stand on employment of Communists within the industry. On the day previous to this meeting, December 14th, Billie Davenport, the mother-in-law of Screen Writer Waldo Salt, indicated that Waldo Salt had just informed her that his option had been taken up by RKO and that he was to be out of a job after finishing the script for the coming picture, "Ivanhoe". She stated that Dore Schary, Executive Producer at RKO, talked to Waldo for more than an hour and a half and had explained to him that RKO's action was not for political reasons but because it had been necessary to cut down. According to Davenport, Waldo was not taken in by this talk and was certain in his own mind that Dore had been told to get rid of him.

Through this same source, it was ascertained that on December 14th, Salt reminded a few people in the Guild of the meeting scheduled for December 15th. On this occasion, he pointed out that in a conference with Schary, the latter stated he wanted to secure everyone's opinion and was urging the screen writers not to criticize the producers and to assure the people that this matter of firing and black-listing would happen only to the five so far involved. Schary explained his change in attitude by remarking: "Back in 1938, we had the worst mudding of our waters, 'Peace in Our Time', and I think the producers just say 'Peace in Our Time'." Salt indicated that he could not help but agree that Schary's stand was his only way out.

On December 15, 1947, approximately five hundred members of the Screen Writers' Guild met with representatives of the Producers' Committee to discuss the latter's actions concerning the matter of handling Communism in the motion picture industry. Screen writers [redacted] and [redacted] in referring to the meeting, were emphatic in stating that the Communists, as usual, were able to control the conducting of the meeting. These sources stated that Dalton Trumbo, screen writer, brought the crowd to attention when he attacked Schary, Wanger and Edward J. Mannix as being liars, hypocrites and thieves. Trumbo's first fiery outburst followed an appearance before the Guild of three producers who came to request the writers to "lay off the present situation, and instead of criticism of producers, who fire Communists, to work with the producers in an all-industry public relations campaign". According to these sources, Schary spoke to the writers while Mannix and Wanger sat on the speakers' platform. After Schary finished his speech and the producers left the meeting, Trumbo was successful in grabbing the microphone and shouted: "These three men have come here to force their weasel-minded

policies down the throat of this Guild. I want to denounce them for what they are, liars, hypocrites and thieves." These sources stated that when the audience quieted down, Trumbo continued by stating: "First," said Trumbo, "take this hypocrite, Dore Schary, who has betrayed every principle this guild was founded on. Read his testimony in Washington. I came back on the same train with him. Three times he sent for me, finally I saw him and for an hour I told him to his face what a hypocrite he was. Then this Mannix. During the last year and a half time and again he has told me he didn't care if Communists were working at Metro. During the last strike he told me to be quiet because he felt just as strongly as I did against the red-baiting tactics of Roy Brewer. And Wanger! that idiot hasn't made one public utterance in the past five years that he hasn't begged me to write for him. Everything he's ever said I had to write for him. Even more than that; during the United Nations meeting in San Francisco he telephoned me long distance, got me an A-1 priority to fly to Frisco and had me ghost the speech for Edward Stettinius. I worked five nights on that speech with Wanger and Stettinius. Now they come here and ask you, my fellow guild members, to turn your back on me when I am fighting for a principle that concerns every man in this room. I haven't changed one bit during the past year and a half. I am now what I was then. Are we going to be swayed by this lying hypocrisy?"

The informants pointed out that Trumbo's remarks actually were made before the producers were able to leave the room, and that they followed Schary's arguments to the group. According to these sources, Schary expressed the wish that: "In the spot I am in tonight I would much rather be down there with you than up here. You know how I felt in Washington, but I work for RKO; they determined the policy. I voted against that policy but now I believe in it. Our job is public relations. The producers told me that as soon as the spotlight is removed things will get back to the way they used to be. We have got to make the people of America regain confidence in our industry. We need your help. We ask you to please be patient about the first two points of our program. We do not ask that you endorse or condone; only be patient. We do ask that you assist us in our public relations job."

The focal point of the meeting was a statement of policy adopted by the newly elected all-Guild board, which submitted it to the membership for its approval. Some of the important points in this declaration of policy were:

- (a) Recognition that there was a Communist menace in America;
- (b) The expressed belief that both the Thomas Committee and the Communist Party were equally subversive;

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- (c) Disapproval of three members of the Screen Writers' Guild who testified as friendly witnesses in Washington, because they made public utterances to the effect that the Guild was Communist-dominated;
  - (d) Disapproval of the actions of the ten witnesses who refused to answer the questions;
  - (e) Criticism of the four members of the Screen Writers' Guild among the "unfriendly witnesses" for refusing to say whether or not they were members of the Screen Writers' Guild. "By doing this," the statement continued, "They placed the Guild and the Communist Party in the eyes of the public as two similar organization".

Two resolutions were affixed to the statement of policy. They were as follows:

1. The Guild will appear as amicus curiae in the civil suits to be instituted against the studios by the writers who have been fired for Communist activity, and the Guild will supply "the best available counsel" to this end.
2. The Guild will combat any effort on the part of the producers to form a blacklist of writers for their Communist activity, and will begin its fight in the form of a court injunction to restrain the producers from firing any more writers.

The informants who reported on this meeting stated that following the introduction of the statement of policy there was a free-for-all battle for its defeat led by writers Trumbo, Albert Maltz, Lester Cole and Ring Lardner, Jr., all of whom have been cited for contempt of Congress. The statement of policy was finally passed at 1:00 a.m. by a slender margin of two votes. Many supporters of the statement of policy, however, began to speak in favor of a move to reconsider, which brought another vote, and by a two-thirds margin to reconsider, the measure was passed and the statement of policy was tabled by an overwhelming vote. These sources stated that many of the anti-Communist members of the Guild had left the meeting when the vote was announced on the statement of policy. When these departing members had left, it was the same old story; the Communists outlasted their opponents and won the battle at 2:00 a.m.

An interesting sidelight was pointed out by screen writer [REDACTED] concerning the derogatory remarks made by Trumbo with regard to Schary. According to this source, screen writer Don Hartman took the floor to defend Schary. Hartman pointed out that Schary had spoken out in Washington for political tolerance as he did in New York, and that Schary had tried to get

RKO to vote down this action on the part of the producers. Marteen went on to say that Schary would have to violate a confidence but that he thought under the circumstances Schary could be excused for doing so. He said that Schary has to take this action or quit and "if he quits, he is giving into the hands of the other side." [redacted] stated that he got the distinct impression that Schary was going along with the producers so that the post of Executive Producer at RKO would not go to an anti-Communist and that, of course, Schary is naturally interested in the pay check of \$8,000 a week.

During the debate previously referred to, Trumbo spoke in a disparaging manner about the three writers who had acted as "friendly witnesses" before the House Committee on Un-American Activities. Trumbo said that he would anonymously write these three writers into the poorhouse. He said that he would merely adopt a pen name and continue writing, and that unless it was necessary to have him in for story conferences his identity might not be revealed.

Confidential Informant [redacted] a screen writer, stated that the anti-Communist groups within the Screen Writers' Guild are attempting to establish a proxy voting system whereby they can control voting, as they believe they outnumber the Communist group. It should be noted that in the past they have been inactive; consequently, the Guild has been controlled by the Communist group. According to Informant [redacted] he is of the opinion that the efforts taken by the industry to date in firing certain of the unfriendly witnesses is strictly window dressing, and that they hope the public will feel that "Hollywood's house" has been thoroughly cleaned. He said that Abraham Polansky, screen writer, who has previously been identified as a Communist through a highly confidential and delicate source, was being promoted to take over John Howard Lawson's position as top Communist functionary in the Guild and the Hollywood cultural groups. He was a Communist conspirator in labor circles before he became a writer and, according to this source, might be described as a "tough character", one thoroughly schooled in street fighting and violent revolutionary tactics.

The Los Angeles Daily News on January 14, 1946, reflected that the Screen Writers Guild held a meeting in the Hollywood Roosevelt Hotel on January 13, 1946. At this meeting the "progressive caucus" was defeated in their attempt to fight the black listing of writers cited for contempt by the House Committee on Un-American Activities. At this meeting, the new President,

Sheridan Gibney, of the Screen Writers Guild announced that attorney Thurman Arnold had been retained by the Guild to defend the three writers who had brought civil action against the major producers following their discharge. These writers are Bing Lardner, Jr., discharged by 20th Century Fox, and Dalton Trumbo as well as Lester Cole let out by MGM. According to Gibney, Mr. Arnold had accepted the retainer provided his law partners give their approval.

#### Screen Actors Guild

The Screen Actors' Guild held its annual election on September 16, 1947. At this meeting a resolution to the effect that no Communists or persons with Communist affiliations could be an officer of the Guild was adopted. This action was publicized in the motion picture trade magazine "Variety" on December 17, 1947. It should be noted, however, that Larry Parks and Anne Revere were both elected to the Executive Board. These individuals have been identified previously in this memorandum as Communists.

On December 3, 1947, motion picture actress [redacted] advised that the Screen Actors' Guild appears to be waging a successful fight to keep out radical actors and actresses from executive positions. She said there were a few, however, who mysteriously seemed to remain in positions of prominence within the organization, which enable the radical group to bring about discord. Some of the radical actors and actresses identified as possible Communists by this source were Howard DeSilva, Lloyd Goff, Larry Parks, Alexander Knox, Karen Morley, Hume Cronyn, and Anne Revere. According to [redacted] executive officer Donald Heagan was endeavoring to keep the radical members out of controlling positions in the Guild.

[redacted] attention was attracted to Jane Strudwick, also known as Jane Sheppard, wife of John Sheppard, the actor. Jane Strudwick had the reputation of being very influential behind the scenes in directing Communist policy for various organizations in Hollywood particularly in the American Veterans Committee, Beverly Hills Post. This informant subsequently identified Strudwick as being identical with Jane Lead, a person whom she knew during the early part of World War II when Lead was actively engaged in raising funds for the Russian War Relief. Lead was at that time allegedly raising \$175,000 for this relief organization at a Shrine Auditorium gathering during the early part of the war. Lead has always been suspected of being a Communist by this source. This belief was based primarily upon the associations of Lead who is known to be close to Howard DeSilva and Herbert Biberman in the Hollywood left wing circle. According to this source, Jane Strudwick specifically claims to be associated with the

British Ministry of Information commonly referred to as "EMI". Strudwick is known to be a contact of a number of British visitors in Hollywood particularly the radical group, which [redacted] thinks are Communists or Communist fellow travellers. [redacted] indicated she did not know whether Strudwick is actually employed by or is merely working with the EMI. Of the individuals mentioned by this source the following have been identified as Communists through highly confidential and delicate sources or reliable confidential informants who are members of the Communist Party: Howard DaSilva, Larry Parks, Karen Morley, Anne Revere, Herbert Biberman, Lloyd Goff and Jane Moad.

Concerning actor Sterling Hayden, [redacted] discussed recent press releases given to Hayden's alleged social contact with the daughter of a prominent Washington, D. C., family at which time he was supposed to have attempted to indoctrinate the girl with his Communist philosophy. [redacted] stated that even though Hayden denied this accusation in the Hollywood trade press, the story must be true as Hayden has handed out "lines" in Hollywood.

According to [redacted] Warrick Thompkins, a close friend of Hayden and a personal acquaintance of [redacted] had recently expressed apprehension over Hayden being subpoenaed before the House Committee as it was felt that Hayden might "break" and if he did he would spill enough information "to hang us all," including "a lot of high Government officials". In the opinion of informant [redacted] both Hayden and Thompkins are members of the Communist Party. She had no documentary proof, however, for this statement.

Thompkins has been identified as a member of the Communist Party in West Los Angeles during the year 1947 by Confidential Informant [redacted] who is a member of the Westwood County Club of the Los Angeles County Communist Party.

Ronald Reagan has advised that he has been made a member of a committee headed by Louis B. Mayer the purpose of which allegedly is to "purge" the motion picture industry of Communist Party members. He said that this committee was an outgrowth of the Thomas Committee hearings in Washington, D. C., and a subsequent meeting of motion picture producers in New York City. Reagan has related that he is firmly convinced that Congress should declare first of all by statutes that the Communist Party is not a legal party but rather a foreign-inspired conspiracy. Second, that Congress should define what organizations are Communist controlled so that membership therein would be construed as an indication of disloyalty. He felt that lack of such a statement on the part of the



Government would make it very difficult for any committee of motion picture people to conduct any type of cleaning of their own household. He pointed out that with regard to the Screen Actors Guild the provisions of the Taft-Hartley Law created an issue in that Anne Revere, the Guild's Treasurer, recently resigned rather than sign a non-Communist affidavit. He said that the recently concluded elections which resulted with Larry Parks and Anne Revere being elected member of the Executive Board may create a similar issue inasmuch as these individuals will also be required to sign non-Communist affidavits. He pointed out that this, however, has not as yet materialized.

On January 13, 1948, [REDACTED] Screen Actors Guild, in describing recent activity in the Guild, stated that the Guild's activity is summarized in a lengthy ballot covering 21 resolutions which was submitted to the members of the Guild as of December 29, 1947, with the request that the members return their vote by mail on each of the 21 resolutions contained in the ballot. Among the resolutions which appeared on this ballot relating to the problem of Communist infiltration of the motion picture industry is as follows:

"WHEREAS, we do not deny the civil right of any person to be a member of the Communist Party; however, we do affirm that a member of the Communist Party has an obligation to the Communist Party which transcends his other obligations and which would transcend his obligations to the Screen Actors Guild as a member of the Board of Directors or as an Officer or executive officer of the Guild.

"NOW, THEREFORE, BE IT RESOLVED, that no person shall be eligible to hold any office or executive office with the Screen Actors Guild, nor to serve on its Board of Directors nor on any Guild committee, unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such party."

This source stated that when this resolution was discussed at a Guild meeting, arguments against it were advanced which are summarized in the ballot by the following statement:

"ARGUMENTS ADVANCED AT MEETING BY OPPONENTS OF AMENDED RESOLUTION NO. 1:

"There is no proof that the Communist Party is ready to overthrow

or undermine. We don't know what is meant by 'a Communist' or what the Communist Party is. It is a red herring. There is an hysteria all over the country over 'reds'. Our union is democratic, and if we feel a candidate is a Communist we need not vote for him. This resolution begins to destroy the right of an individual to participate fully in our democracy. Producers think this resolution is a great gag. They think we will devote most of our time to deciding who is a red, and won't have time to attend to our business of creating better working conditions."

According to [REDACTED] discussions against this resolution were led by the following four individuals; actor Sam Levene whose arguments were along the line that the Guild and its members did not know who was and who was not a Communist. Levene made the statement he had attended a rally at Gilmore Stadium which was addressed by some of the nineteen persons who were subpoenaed before the Thomas Committee and according to them the Thomas Committee considered everyone at that rally a Communist.

Harland Ward tried to defeat the amendment by ridicule, making a lengthy speech stating that no one should be elected to office in the Guild if he belonged to any of several organizations, and then proceeded to list organizations at random until the membership became so bored it was necessary to take the floor from him.

Lloyd Gough spoke against the resolution and tried to base his argument on the contention it would start a controversy within the Guild at which the producers would sit back and laugh.

According to [REDACTED] the strategy employed by Gough was to try to defeat the resolution by inferring it would furnish aid and comfort to the common enemy of both the right and left, namely the Producers Association.

The above-referred to resolution was passed by the Guild by a vote of 1307 to 157. With regard to this vote, this source pointed out that during the past several meetings of the Screen Actors Guild he has noted the Communist clique therein is usually able to muster a vote of approximately 150 persons. He stated that on some issues they can mislead more or less but that usually their complete voting strength will be approximately 150.

Resolution Number Five also touched upon the subject of Communism to the extent it is involved in compliance with the Taft-Hartley Law which requires the signing of affidavits. However, linked with this resolution was a statement that no one could be elected to office in the Screen Actors Guild unless he was American born.

According to [REDACTED] this latter provision made this resolution undemocratic in the eyes of the Board and they recommended a "no" vote. The final tabulation on this resolution resulted in the resolution not being adopted.

According to [REDACTED] Resolution Number Seventeen was also of interest inasmuch as the Communist element within the Guild campaigned vigorously for its adoption. In [REDACTED] opinion, this resolution illustrates the strategy and techniques resorted to by Communists within a labor organization in their efforts to gain control of a union. This resolution is quoted as follows:

"WHEREAS, the need for a mail ballot in voting for officers, board, and other important issues affecting the membership is, in some measure, recognized and understood as necessary for certain locals within the AAAA, due to a migratory membership of certain affiliates, and

"WHEREAS, the SAG has, since its inception, instituted and retained this form of balloting, ignoring the fact that this necessity did not apply to this organization as its membership, or 90% of it, is concentrated in the area of Los Angeles, and

"WHEREAS, the mail ballot, as used by the SAG, is unfair, misleading to the membership, and tends to allow too much control to remain indefinitely in the hands of the too few who control the SAG, and

"WHEREAS, the mail ballot, in unscrupulous hands, could control the organization by being the sole possessor of the Guild's mailing lists, and with such lists would be able to completely misinform the membership on vital issues, campaign for those who seek office for base reasons and become an evil power impossible to break, and

"WHEREAS, the mail ballot, as used by the SAG, effects the perpetuity of certain incumbents while worthy persons also seeking office are put at a disadvantage because of the lack of the SAG's membership lists for campaign purposes, and

"WHEREAS, a growing membership dissatisfaction is evidenced by the very poor returns in each SAG mail election, as barely 50% of the members bother to ballot, which is in itself a colossal waste of funds, and

"WHEREAS, in other good A.F. of L. unions, independent unions, the national, state and municipal elections are all held by poll balloting, and

"WHEREAS, the necessity for a mail ballot did not and does not now exist for the SAG, so

"THEREFORE, BE IT RESOLVED, that all voting, whether for officers, executive secretary, members of the Board of Directors, or any issue affecting the membership of the SAG shall be by poll balloting, at a place within the city of L.A., Calif."

The arguments in favor of this resolution which were advanced by various members of what informant termed the left wing fringe of the Screen Actors Guild are summarized as follows in the official ballot:

"The mail ballot encourages monopoly in Guilds and Unions and has long been abolished in many of the more enlightened and democratic ones. A mail ballot encourages the election of the incumbents solely because they are so noted on the ballot, regardless of their past voting record on membership issues. The mail ballot, in some unions, is used as a device to perpetuate in office certain groups dedicated to selfish outside interests and inimical to the best interests of the union's membership. The mail ballot places a premium on ignorance of the membership as no one outside of those who control the union has access to the membership lists for the purpose of informing the body. The mail ballot is wrong; if it were otherwise, the federal, state and municipal elections would all be held under such a system. Balloting should be done by the members themselves at membership meetings as is the practice of other democratic, informed and contented unions. A 'Yes' vote is urged."

It is the opinion of [REDACTED] that the goal of the proponents of this resolution was to have frequent Guild meetings which their clique would attend regularly and remain late and in this manner possibly be able to pass resolutions they could not otherwise put through.

According to [REDACTED] the leaders of the Communist element within the Guild continue to be, in his opinion, Ann Revere and Lloyd Gough. He stated that others who support these two individuals regularly are Morris Carnovsky, Larry Parks, and Roman Bohmen.

[redacted] remarked with regard to Gene Kelly who was a First Vice President of the Guild, that a short time ago at a cocktail party he asked Kelly outright if he was a member of the Communist Party. Kelly replied most vehemently that he had never been a member. Kelly then proceeded to point out that he had fooled around with some Party people years ago but found that they, meaning the Communist Party, allowed an individual even less freedom of thought than conservative and anti-labor groups did and for this reason he could never quite go for the organization. He was quick to admit, however, he is definitely on the liberal side in his political point of view, against discrimination of any type and opposed to the tactics of the Thomas Committee as well as any type of government control which in any way may be interpreted as a step toward thought control. [redacted] stated that he felt convinced that Gene Kelly was not a member of the Communist Party.

Concerning Anne Revere, he pointed out that she appears to be one of the most intellectual of the Communists within the Guild in that she has the diplomacy of giving in gracefully when she sees her cause lost. In this way she many times wins friends and her point of view even though she is faced with defeat.

[redacted] IATSE, stated that Robert Montgomery had become very much concerned over the infiltration among young actors and actresses on the part of the Communists. Montgomery has indicated a feeling of alarm in that none of the people who have taken a positive stand against Communism are in the younger age group. Montgomery is of the opinion that all actors and actresses who have taken such a stand will not be on the screen in ten years.

In referring to the actual anti-Communist feelings of the Hollywood screen personalities this informant [redacted] stated he was very much impressed with Montgomery and his attitude on Communism among the actors. With regard to Robert Taylor, however, he stated Taylor "gives a lot of lip service but won't do any work". Concerning Gary Cooper, he related that Cooper was to receive the American Legion Medal of Honor in connection with his appearance in Washington, D.C. However, he stated that Cooper went to Sun Valley skiing and was not interested in the presentation.

[redacted] one of the producers at MGM, has expressed a concern over the infiltration of the young actors and actresses by the Communists and stated that in his opinion the Actors Laboratory is the spot where many of these people get Communist doctrines. He stated that the following persons are instrumental in running the Actors Laboratory and are important in its operations:

Mary Tarcai, Roman Bohnen, Lloyd Bridges, J. Edward Bromberg, Phil Brown, Morris Carnovsky, and Rose Hobart. Of these individuals Tarcai, Bohnen, Bridges, Bromberg and Carnovsky have been identified as Communists through a most highly confidential and delicate source.

#### Screen Cartoonists Guild

The Executive Board of the Screen Cartoonists Guild Local #852 of the A.F. of L. made it known by an advertisement appearing in the "Hollywood Reporter" on October 30, 1947, that it unanimously voted to refute the statement made by Walt Disney before the House Committee regarding the Disney strike of 1941 that "It was not a labor problem at all".

[REDACTED] Screen Cartoonists Guild, stated that the strike was caused by: 1. The company's unwillingness to recognize the union and to bargain and negotiate a contract. 2. The firing of one of the members for union activities. It was also pointed out that the National Labor Relations Board later reinstated this discharged member with full pay for the time he was out. It should be pointed out that the Business Representative for the Screen Cartoonists Guild is Maurice Howard, who has been identified as a Communist through a most highly confidential and delicate source.

Walt Disney in discussing the Screen Cartoonists Guild pointed out that this union is not affiliated with the Motion Picture Producers Association, but it is linked with the Society of Independent Motion Picture Producers which is headed by Donald Nelson. As a consequence the Cartoonists Guild has not been asked to form a committee to meet with the producers in an attempt to combat Communism as have the other talent guilds. Mr. Disney pointed out, however, that a new election comes up in June, 1948, at which time undoubtedly some action will be taken concerning Communism.

He stated that the Disney Studios now employ the largest percentage of Guild members having approximately 250 people on the regular pay roll so that as the employees of the Disney Studios vote so will the entire membership. He continued by pointing out that he is of the opinion that the Communist problem for the Screen Cartoonists Guild came to a head when the Technicolor Studios were on strike in the recent Conference of Studio Unions-International Alliance of Theatrical Stage Employees struggle. At that time Disney Studios laid off 400 workers and in this group were all persons suspected of being Communists. As a result the Studios took back 30 and the total membership of the Screen Cartoonists Guild has fallen to approximately 500 of which 250 work in one studio the balance being split among MGM, Warner's, Paramount and various independent cartoonist units.

[REDACTED] Disney Studios, stated that the contract of that studio runs until next August with the Screen Cartoonists Guild. In [REDACTED] opinion the difficulty with the Cartoonists Guild and its possible Communist infiltration is due to the fact that "our people can't get their friends out to meetings". However, "people are becoming alarmed" and are taking a more active interest in the possible Communist infiltration in the Guild.

Maurice Howard, Business Agent for the Screen Cartoonists Guild, according to Mr. Disney, is a Communist. Mr. Disney was most emphatic in stating that he believes the Un-American Committee should continue its hearings until all persons on its list have been exposed. [REDACTED] said that the Disney Studios' twenty-five layout and background men are petitioning to drop out of this Screen Cartoonists Guild and are attempting to form a local of a new guild in the Disney Studios. As an example of how determined some persons are to get rid of Howard, [REDACTED] pointed out that certain Guild members at the Disney Studios owe assessments to the Guild in connection with the motion picture strike which the Guild has been unable to collect. He stated that these individuals have gone on record that they will pay these assessments if Howard is gotten rid of. Howard does not occupy an elective position but was appointed as Business Agent. He is not an officer of the union although union rules state that he should be. However, at the recent election in June certain members of the Guild intend to elect a new Business Agent.

[REDACTED] is of the opinion that if the Screen Cartoonists Guild does not comply with the provisions of the Taft-Hartley Law by August, it will cease to be the bargaining unit for the cartoonists in the motion picture industry. [REDACTED] pointed out that members of the Guild are bored with meetings and disgusted at the amount of propaganda that is sometimes presented at these meetings. He recalled having seen "revolutionary posters" from certain South American countries on the bulletin boards of the Guild offices and when questioned as to why these were in evidence Howard said they had been placed there to enable members of the Guild to "study cartooning". [REDACTED] stated that at one time he was attempting to negotiate a labor point in the offices of the Screen Cartoonists Guild building while a meeting was going on in the room alongside the one he was in. Some girl was speaking in such a loud voice that [REDACTED] and his associates were unable to hear each other. He said this woman was attempting to sell the persons assembled on the reasons for taking the "Daily People's World". She used as a selling point the fact that the "Daily People's World" is the only local newspaper with a direct wire to Moscow. This incident was pointed out by [REDACTED] as an example of how the Screen Cartoonists Guild building has been used by Communists.

### Screen Directors Guild

The "Hollywood Reporter" and the "Daily Variety" on October 23, 1947, both publicized the fact that the Screen Directors Guild Board did not approve of Director Sam Wood's testimony before the House Committee. Formal objections to Wood's remarks were made to Joseph Martin, Jr., Speaker of the House, by telegram which read, "The Board of Directors of the Screen Directors Guild feels called upon to deny the testimony of Sam Wood regarding Communistic activities in the Screen Directors Guild and it is our considered belief that Wood's remarks are without foundation." The wire was signed by George Stevens, President of the Guild, and the Board of Directors.

[REDACTED]

and motion picture director Cecil B. DeMille have gotten together and decided that they will attempt to exercise control over the Screen Directors Guild by packing the meetings with people friendly to "the American system". Consequently on December 4, 1947, Mr. DeMille called a meeting in his office. The following individuals were in attendance: Sam Wood, Leo McCarey, George Marshall, David Butler, and Tay Garnett. These men laid out a plan of attack to be used at the meeting the following night of the Screen Directors Guild. According to informant [REDACTED] the Screen Directors Guild had sent out the same innocuous notice of the meeting. Mr. DeMille telephonically called George Stevens, President of the Guild, and asked whether the topic discussed in the letter would be the only one brought up at the meeting and the latter replied to the effect that this business would not take long and then they would get down to the real meat of the meeting. When DeMille questioned Stevens as to what this was, Stevens reported it would deal with the present anti-Communist drive on the part of the producers. Mr. DeMille stated that he as well as Sam Wood and George Marshall have not been able to figure out just where Stevens stands on the matter of Communism. Stevens has refused to take a definite stand but in his position as President he attempts to administer the affairs of the meetings in an impartial manner.

Mr. DeMille, together with the men mentioned above, went through the list of members of the Screen Directors Guild and checked the following members who in their opinion are Communists: Curtis Bernhardt, John Berry, Herbert Biberman, Jules Dassin, Edward Dmytryk, Peter Godfrey, Henry Hathaway, Alfred Hitchcock, Phil Carlson, Elia Kazan, Herbert Kline, Zoltan Korda, Albert Lewin, Anatole Litvak, Lewis Milestone, Jack Moss, Max Nosseck, Clifford Odets, Irving Pichel, Otto Preminger, Lewis J. Rachmil, Irving Reis, Jean Renoir, Robert Rossen, Victor Saville, Vincent Sherman, S. Sylvan Simon, Robert Siodmak, Frank Tuttle, Josef Von Sternberg, Bernard Vorhaus, Orson Welles, Billy Wilder, William Wyler.



Mr. DeMille pointed out that this group at a meeting of the Screen Directors Guild act in unison and in the opinion of Mr. DeMille represent the faction within the Guild from whom control must be wrested. Consequently Mr. DeMille and his associates called a certain number of Guild members and packed the meeting of December 5th.

According to Mr. DeMille, they were successful in forming a "militant group" resulting in DeMille's group being able to "blast the Communists." In discussing the meeting the informant [REDACTED] said, "We talked them off their feet," and "they did not expect a crowd and we licked them." Mr. DeMille introduced a resolution which reads as follows:

"WHEREAS, we do not deny the civil right of any person to be a member of the Communist Party, however we do affirm that a member of the Communist Party has an obligation to the Communist Party which transcends his other obligations and which transcends his obligation to the Screen Directors' Guild, as a member of the Board of Directors or as an officer or executive officer of the Guild,

"NOW, THEREFORE, BE IT RESOLVED that no person shall be eligible to hold any office or executive office with the Screen Directors' Guild nor to serve on its Board of Directors nor on any Guild committee unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such a party or sympathetic to its aims."

Herbert Biberman attempted to offer a substitute motion and in the course of his remarks began to attack the Thomas Committee whereupon Mr. DeMille took the floor and stated that Biberman was out of order and that such a meeting was no place to criticize the Congress of the United States, resulting in Biberman never getting a chance to complete his talk or introduce a motion.

During this discussion that ensued, William Wyler got up to make some remarks and DeMille immediately challenged him from the floor, asking the question, "Are you pro-American or un-American; that is the only question." As a result of the quarterbacking of DeMille and his group the motion indicated above was passed by a vote of 115 to 10. The Board of Directors which includes Lewis Milestone, John Huston, Irving Pichel, did not vote on the original ballot. People from the floor challenged the Board asking for a second vote so that the members of the Board would have an opportunity to clearly register their feelings. As a result a second vote was taken and Milestone, Huston and Pichel voted against the resolution. Sam Wood and Cecil B. DeMille were appointed to the Board of Directors at this meeting.

During the course of the meeting William Wyler "gave a double-talk speech", according to Mr. DeMille, in which he stated that the motion picture industry's committee to combat Communism had announced that "as few innocent persons as possible will be hurt". Following Wyler's speech, DeMille described him as a "badly confused guy". With regard to William Wyler, [REDACTED] stated that he had noticed Wyler is actively promoting the sale of a script worked on by Lillian Hellman. It is the informant's opinion that Wyler possibly is under obligation to Hellman because he is so active in attempting to promote the projected property on which she will work.

According to [REDACTED] Mr. Barney Balaban, President of Paramount, called Wyler in his office and showed him a long list of front organizations to which Hellman had belonged or contributed. Balaban showed Wyler this information thinking he would bring Wyler around by pointing out that there was nothing pro-American in this record. Wyler then accused Balaban of creating a black list and has used this instance to point out that the industry is deliberately blacklisting certain individuals.

The assistant directors have a guild which is known by the name Screen Directors Guild, Junior Branch. The President of this organization is Robert Aldrich. According to Mr. DeMille he is of the opinion that Aldrich "seems to be on the other side" as far as his actions within the Guild are concerned and his group bases their opinions on the action Aldrich has taken in Guild meetings.

On January 13, 1948, the Screen Directors Guild held a meeting at the Crossroads of the World, Hollywood, California. The following report was furnished by Cecil B. DeMille concerning this meeting which broke up at approximately 1:30 A. M.

"Mr. Irving Pichel was present and left early in the meeting. Mr. Milestone, whom I had expected, did not come, and Mr. William Wyler was spokesman for the group we have been uncertain about. The important point was the separation of the Junior Branch of the Guild from the Senior Branch. The Junior Branch consists of the Assistant Directors. They have been led by two men named Robert Aldrich, President, and George Tobin, Vice President. I do not know whether these two men are Communists or not, or Communist supporters or not. I do know they are supported by the Communist group in the Junior Branch, and that the other group—the American group—of the Junior Branch has come to me and talked to me about the necessity of getting these two men out of the control of their Guild as they were trouble makers and had attempted to turn the Guild over to Herbert Sorrell, and had attempted to get Mabel Walker Willebrandt removed as attorney for the Guild and have Margolis substituted in her place.

"During the course of the meeting I made that as a charge when Mr. Wyler asked for a vote of confidence in these two men. The matter was debated for quite a long time. I said I saw no reason why there should be a vote of confidence given these two men when their own branch had been acting on a resolution to force their resignations, which resolution was defeated by the leftist group in their branch. Neither I nor George Stevens could make William Wyler change his resolution. Stevens proposed a compromise and a change that did not constitute a recommendation of their behavior.

"They finally came to a vote and there was a complete defeat for me because I was the only one who voted against the resolution of confidence in them. I would say that the vote opposing me was probably nine men, one of whom was Commander John Ford, recently of the U. S. Navy, and a director. He seems strong in the support of Wyler, but I would say that 60% of the men present had privately expressed to me their opinion about these two men, and believed that they were dangerous men, and that they talked too much and did a very bad job. One told me, as I had already known, that Aldrich was removed from Paramount as a trouble maker and has that reputation pretty well through the industry, and more than one-half of the men had expressed themselves as strongly in opposition, but they are pretty fiery speakers and when the matter came to the vote I was the only one who voted 'No' on the motion of confidence in them.

"Mr. Sam Wood, who had assured me beforehand that he would never vote under any circumstances for a vote of confidence in these two men, said he would not vote because he was not sufficiently informed on the subject.

"That, I think, pretty well gives the Junior Branch into the hands of the leftist group. I had talked to the other leaders of the Junior League before the meeting and they had asked for no separation from the Senior League, and I had told them if they could rid themselves of these two men I would vote for them to stay, and that would have passed that way without notice if Wyler had not countered with his resolution for a vote of confidence.

"In the discussion on the committee meeting at the Beverly Hills Hotel about two weeks ago the sub-committee was reporting to the Board of Directors Guild, and Wyler and myself, George Stevens and Huston were on that committee. (Huston was not present at this

"meeting last night) and I was able to get a motion through putting George Sidney on that committee instead of Huston because I felt the committee was too predominantly leftist. Wyler opposed it very strongly and fought to retain Huston on the committee. Wyler made the statement that he was for the committee because it would give 'them' a voice in management through this committee.

"The whole meeting was very strongly anti-producer. Many members of the committee refused to acknowledge that there was any undue alarm throughout the country caused by the Thomas Committee in Washington. There was no motion made of any kind to support the ten men who are being indicted; that issue was kept absolutely clear. The motion, I understand, was defeated in the Writers Guild, whose meeting was being conducted at the same time.

"The matter was brought up again of condemning the producers' statement given by Eric Johnston. George Tobin is the brother of the two actresses, Vivian and Genevieve Tobin. Most of the assistant directors, Aldrich and Tobin, made violent speeches in opposition to my stand and to me personally for innuendos. I had made no innuendos. I made very direct statements, but I did not accuse the two men of being Communists because I don't know if they are or not, although I know they are supported by the Communist element.

"At one time in this debate Aldrich stated that he did not wish any motion of confidence, but two of the assistant directors had told me prior to the meeting that that's what his price was; that he said he would resign if he could get this motion from the Senior Guild endorsing it, so that he knew about the motion, and evidently Wyler was picked to be the one to present and carry the ball. I do not know why Pichel left before it came to vote, but he did.

"The result was a motion carried giving virtually a clean bill of health to the two men in the assistants branch (Junior Branch), which is supported by the Communist element."

According to Mr. DeMille and his associates they are determined to either split the assistant directors from the directors group or to remove what they believe to be the Communist element of the assistant directors. He has been told that Robert Aldrich "writes William Wyler's stuff and the two work

"as a team. That is why Wyler insisted on a vote of confidence in Aldrich." Mr. DeMille made a statement at the meeting of January 13, 1948, that "I favor keeping the junior members in the Guild because I feel we can keep them from straying into fields in which they should not go." Aldrich immediately challenged this statement from the floor saying that Mr. DeMille was "indulging in innuendo." Mr. DeMille stated that all members of the Screen Directors Guild have submitted non-Communist affidavits, sworn to before a Notary Public. According to Mr. DeMille, Aldrich seems to be fronting for the pressure groups and he is a definite influence in carrying out what seems to be the party line in the political maneuvering within the Guild. DeMille has characterized Aldrich saying "he looks like a red hot baby" and related that Aldrich made the suggestion that the Screen Directors Guild should finance Edward Dmytryk in his fight with the producers.

## COMMUNIST INFILTRATION OF LABOR GROUPS

(February 6, 1948 to September 15, 1948)

### International Alliance of Theatrical and Stage Employees

Confidential Informant [REDACTED] of the International Alliance of Theatrical and Stage Employees, in July of 1948 reported that Communists within the craft unions in Hollywood had "definitely gone underground" and had ceased all activity except of legitimate union nature. At a meeting of business agents of various unions held prior to July, 1948, Milton Gottlieb, Business Agent of the Screen Publicists Guild, who in informant's opinion had always sponsored Communist causes, was told by the other business agents that if he attempted to get into political and theoretical matters and did not confine himself to union business the group would "blast" him out of the meeting.

### Conference of Studio Unions

The Washington Post on February 26, 1948, carried a news article regarding the investigation of the Hollywood jurisdictional labor strike by a House Labor Subcommittee. The article mentioned the testimony of Matthew Levy, attorney for the International Alliance of Theatrical and Stage Employees, who charged that there was Communist influence in the Conference of Studio Unions. This article reported that the Communist issue had at first been ruled out by Subcommittee Chairman Carroll D. Kearns on the ground that it was beyond the Subcommittee's jurisdiction, but upon the demand of Representative Gerald W. Landis the Committee had been expanded and Kearns was overruled with the result that the Communist issue was brought into the Subcommittee's investigation. Levy charged that the A.F. of L. Carpenters Union headed by William L. Hutcheson was "joined in a marriage of convenience" with alleged Communist elements in an effort to destroy the dominant position of the IATSE. Levy further charged that "the subversive drive to bring all Hollywood labor under the influence of the Communist Party centers around the Conference of Studio Unions and Herbert K. Sorrell."

The New York Times of March 5, 1948, also carried a news article regarding the House Labor Subcommittee's investigation of the jurisdictional strike and reported that the Committee had called on the FBI for fingerprint tests on a Communist Party card allegedly issued to Sorrell in 1937 under the name of Herb Stewart. The article stated that Sorrell had testified that the handwriting on the card looked very much like his but denied that it was his handwriting.

The publication "The Film Daily" during the latter part of February and the first part of March, 1948, carried certain news items regarding the House Labor Subcommittee's investigation of the Hollywood strike. Among the items of interest appearing in this publication are the following:

In the issue of February 25, 1948, Richard F. Walsh, President of the IATSE, was reported as insisting that Communism was the underlying cause of the labor trouble in Hollywood and that he planned to press for inclusion of testimony on that issue in the hearings.

The issue of February 26, 1948, reported that the hearings by the Labor Subcommittee had been enlarged to include testimony on the Communist issue.

In the issue of February 27, 1948, Pat Casey was reported as having testified on February 26 that he did not believe that Communism had anything to do with Hollywood labor trouble and that Matthew Levy of the IATSE had read testimony designed to prove that the studio strike leaders were Communist led, or at least Communist inspired. Two witnesses also testified that they did not believe that Sorrell was a Communist.

The issue of March 1, 1948, reported on testimony which had been given before the Subcommittee on the previous Friday by George Mulkey of the International Brotherhood of Electrical Workers, who charged that there were "Red tinges" within the strike leadership. Upon questioning by the Committee Counsel, Mulkey admitted that from 1923 to 1930 he had been a member of the Communist Party but had quit because he found it to be "reactionary." On that same day, IATSE President Walsh had testified that he had found strong Communist support for the strike in Mexico City and in London.

The March 2, 1948, issue referred to additional testimony by Matthew Levy regarding alleged Communist inspiration in the Conference of Studio Union's leadership, but upon questioning by the attorney for the Painters Union, had admitted that he had no personal knowledge of the charges which he had made against Sorrell regarding Sorrell's Communist affiliations. Roy Brewer of the IATSE testified that Communism was not the only issue in the strike, but that he had found it a major factor since he had arrived in Hollywood three years previously.

The March 3, 1948, issue of "The Film Daily" reported on testimony by Levy on March 2, in which he accused the motion picture producers of

trying to "squench" any public investigation of Communism in the studio labor picture and insisted that the producers "know the full story about Communism in labor and talent ranks" but that it was necessary for outside pressure to force them to take any action. Brewer also testified on March 2 that it was his opinion that the Communist objective in Hollywood was a CIO-type industrial union to cover all studio craft workers and that with such a unit functioning "the producers would be forced to dance to their tune."

The March 4 issue reported the testimony of Sorrell before the Committee the previous day stating that Sorrell had denied his Party membership and had denied that the alleged Communist Party membership card for 1937 was his and in this connection stated, "If I had ever joined the Communist Party, I would just as soon tell you because you can't deport me back to Missouri, where I was born. There is no law against being a Communist."

The issue of "The Film Daily" for March 5 reported that the Subcommittee was requesting the FBI to determine whether Sorrell had actually signed the Communist Party membership card.

The March 15, 1948, issue reported that the FBI had furnished a report that the handwriting on the alleged Communist Party card was that of Sorrell. The hearing before the Committee on March 16, as reported in the March 17, 1948, issue of "The Film Daily," was to the effect that John R. Robinson, who stated that he was a close associate of Sorrell in 1937, had testified that in 1937 he had seen Sorrell's Communist Party membership card and had heard Sorrell brag of his Party membership.

In July, 1948, Confidential Informant [REDACTED] reported that the Conference of Studio Unions had for the time being ceased open activity and that some of the Communist leaders of the various unions had dropped out of sight.

#### Screen Writers Guild

Confidential Informant [REDACTED] in February, 1948, reported that the Screen Writers Guild was still under Communist influence and that even though a new set of officers had been elected following the House Un-American Activities Committee hearing, that the new officers were simply another group of pro-Communists to replace the former group.

Confidential Informant [REDACTED] a screen writer and member of the Screen Writers Guild, advised that certain members of the Guild had



planned to hire former Assistant Attorney General Thurman Arnold for the sum of \$35,000 and expenses to appear as amicus curiae in the suit brought by the "unfriendly witnesses" against the studios, alleging that the writers had been black-listed by the studios. This source also reported that 57 members of the Guild had demanded an emergency meeting of the entire Guild membership in order to determine whether Arnold should be hired, even though the Executive Board of the Guild had previously entered into negotiations with Arnold. The Executive Committee did not feel that the regular counsel for the Guild, Morris Cohen, was competent to appear on behalf of the Guild inasmuch as he was a law partner of Robert W. Kenny, one of the attorneys for the ten writers. This source reported that among the most consistent supporters of the Board's action in hiring Arnold were Ring Lardner, Jr., John Howard Lawson, Alvah Bessie, Gordon Kahn, and Lester Cole, all of whom were identified as 1944-1945 members of the Communist Party by a highly confidential source from the records of Elizabeth Benson.

Lardner announced at a Guild meeting late in February, 1948, that if the suit against the studios was successful, he would contribute "a substantial amount" of his judgment money toward replenishing the Guild treasury if Arnold were hired.

[REDACTED] also reported that the high light of the Guild meeting was a speech by James Cain, who bitterly denounced Communist influence in the Guild and stated that while he had been a member of the Board the last year he knew at least three men whose action on the Board was always based on loyalty to Communism and he then named Kahn, Cole and Lardner. The three individuals promptly demanded that Cain retract his remarks and he retorted by stating he was tired of having to "stick my neck out" for Communists. Cain stated that he would be willing to retract anything he had said if any of the three individuals he had named would then and there deny that they were Communists. However, all three ignored Cain's question.

This same source reported that he had received a letter indicating that the group was putting new limitations on proxy voting and that anyone with five or more proxy votes must register such proxies before 7:30 P.M. on the night of the meeting and unless registered by 8 P.M. such proxies would not be recognized. The informant reported that the anti-Communists within the Guild had been using proxies as a means for attempting to control the Guild's actions, inasmuch as the Communist members always came to the meetings, voted in a bloc, and always stayed late.

In connection with the hiring of Arnold by the Guild, the column written by George Dixon appearing in the New York Daily Mirror of February 27,

1948, commented on such hiring. This column also made reference to the request by the Guild to the Treasury Department for a ruling that funds donated to the Guild to hire Arnold would be tax exempt on the part of the donors. In this connection Dixon stated, "To my mind, that is the ultimate in gall. Imagine asking the Government to permit tax deductions to defend persons accused of defying the first institution of Government."

The Los Angeles Daily News of February 28, 1948, reported that Arnold was in Los Angeles to confer with officers of the Screen Writers Guild regarding his employment in connection with the suit by certain members of the Guild against various Hollywood studios. Arnold was very critical of the studios for their actions in allegedly black-listing the writers.

[REDACTED] previously identified, reported that at a meeting of the Guild on March 23, 1948, the action of the Executive Board in hiring Arnold had been upheld by the Board membership. In connection with the application by the Guild to obtain tax exemption status for donations to the fund to hire Arnold, [REDACTED] a confidential source of the Los Angeles Office, reported that he had learned that Senator Ball had also been interested in this matter and that an investigation by the Senator at the Treasury Department had failed to reveal any request on the part of the Guild for such an exemption.

[REDACTED] a screen writer at Warner Brothers, who is a source of information for the Los Angeles Office, reported that at a meeting of the Guild on May 10, 1948, the anti-Communists had packed the meeting and that one of the items on the agenda was the question of discontinuing the Guild's publication in order to reduce expenses. It was voted that the magazine weekly be continued with volunteer help, which in the opinion of the informant would mean that the Communists would continue to control the publication. At this meeting a resolution was proposed condemning the Mundt-Nixon Bill, but the informant and members of his group were able to defeat the resolution.

The Washington Star of May 30, 1948, carried a news item reflecting that the officials of the Screen Writers Guild had filed a suit attacking the motion picture industry's stand against hiring members of groups advocating the overthrow of the Government. The article stated that the petitioners would include thirty top writers for the stage and screen, none of whom were members of the Communist Party or who had any connection with the ten Hollywood writers charged with contempt of Congress in October, 1947. The article stated that the defendants in the suit would be the Motion Picture Association of America, the Association of Motion Picture Producers,

the Society of Independent Motion Picture Producers, Paramount, Loew's (M-G-M), RKO, Warner Brothers, 20th Century-Fox, Columbia and Universal Pictures, and Eric Johnston. The purpose of the suit was to void a resolution which the industry associations allegedly adopted in November, 1947, that they would not "knowingly employ a Communist or a member of any Party which advocates the overthrow of the Government by force or by any illegal or unconstitutional method."

In July, 1948, Los Angeles informants reported that the Screen Writers Guild had not held a meeting for the past sixty days and that the Guild members did not know the status of the suit filed on behalf of the Guild nor did they have any current information on Guild matters. It was the opinion of Informant [REDACTED] that the Board of Directors has not been holding meetings of the Guild but has been running the Guild with general membership meetings and that in his opinion the Communists and fellow travelers had ceased having meetings because "they are getting pushed around by our proxies." It was also this informant's opinion that an effort would be made on the part of some Guild members to do away with proxy voting which would mean the defeat of informant's group and that the Communists and their friends would emerge as the dominant factor within the Guild.

In reference to the suit filed by the Screen Writers Guild, previously mentioned, [REDACTED] previously identified, was of the opinion that L. B. Mayer of Metro-Goldwin-Mayer was "sore" at Eric Johnston inasmuch as he feels that Johnston is personally and entirely responsible for the suits facing the producers, and that the anti-Communist stand of the industry is entirely the work of Johnston. The informant reported that he believes that the person responsible for Mayer's viewpoint is Leo Spitz of Universal International Studios. This informant was also of the opinion that the Communists within the motion picture industry had gone completely underground.

#### Screen Actors Guild

The Los Angeles Examiner of January 15, 1948, reported that it had been voted by the members of the Guild that officers, directors and committeemen of the Guild must sign, individually, affidavits that they are not Communists. This article stated that the vote in favor of the resolution calling for the non-Communist declarations was 1,307 to 157.

#### Screen Cartoonists Guild

[REDACTED] Disney Studio, who is a source of information for the Los Angeles Office, furnished

information regarding efforts by Communists to use labor unions. He stated that in December of 1947 he had received a call from a friend to the effect that the Screen Cartoonists Guild was to hold a meeting and that as a result of this meeting, the Guild would take a stand against the action of the producers against the "unfriendly witnesses" at the hearing before the House Committee on Un-American Activities. The informant stated that he had received no notice of the meeting and upon calling the shop stewards he learned that they had also not heard of the meeting, although it was to be held that night. The informant then called a meeting of all of the cartoonists, turned the meeting over to the stewards and, as a result, many of them attended the meeting that night in a body and when the proposal was made it was defeated by a vote of 84 to 72.

This informant also reported that many members of the Guild were concerned over the activities of Maurice Howard, the Business Agent of the Guild, and that many of them wanted to get rid of Howard but did not know how to proceed. It should be noted that Howard in 1944 was a member of the Communist Party according to a highly confidential source (Los Angeles Informant [REDACTED]).

In July of 1948, [REDACTED] stated that the cartoonists employed by the Disney Studios within the Guild had led a move which resulted in the ousting of Howard as Business Agent for the Guild, and that on the day before the nomination for new officers of the Guild, the Disney members had nominated Raymond T. Macomber as Business Agent, and that during the elections in June of 1948, as a result of the activities by the "Disney group," Macomber was elected over Howard by a vote of 205 to 172. [REDACTED] stated that this put an end to the Communist domination of the Guild since it was formed in 1941.

The informant also stated that the Guild had voted to sign non-Communist affidavits and he was of the opinion that Howard's career in Hollywood was finished.

Confidential Informant [REDACTED] previously identified, was of the opinion that as a result of the election in the Guild, that that union would become an anti-Communist group.

#### Screen Directors Guild

Confidential Informant [REDACTED] reported that he and a group of nine other top directors, all members of the Guild, had arranged a confidential meeting on March 12, 1948, for the purpose of deciding on a slate of officers whom they would attempt to elect at the coming Guild

elections. The plan was for each of these ten individuals to have nine other Guild members present that night or have their proxies, all of whom were known to be anti-Communists. It was the hope of this informant that his group would be able to get all non-Communist officers and thus place the Guild on a definitely anti-Communist side.

This same informant reported that a meeting of the Guild had been held on March 23, 1948, and following a discussion the Guild had decided to require its officers and directors to sign an anti-Communist pledge which included a statement that the signer was not and had not been a member of the Communist Party and that the signer was not in sympathy with the aims of the Party. A resolution embodying the terms of the pledge was passed by a vote of 113 to 9.

The informant reported that Irving Pichel and Lewis Milestone had signed an anti-Communist pledge but not the one which had been adopted by the Guild. During this meeting a discussion came up as to the Communist Party membership of Pichel and Milestone, and [redacted] stated that he personally knew that Milestone had been a Party member. (The Bureau is not in possession of any positive proof of Milestone's Communist membership).

[redacted] in July, 1948, reported that the Guild elections had resulted in the election of non-Communist officers and that since that election the meetings had been concerned strictly with business matters pertaining to the Guild itself and that there had been no political discussions and no questions of issues facing either persons or nations. He said that as an example, that at a recent meeting of the Guild, Irving Pichel made several speeches, all of which were strictly union business, although Pichel had always previously used the Guild as a sounding board for political speeches.

The informant expressed the opinion that the Communists and their friends in the Screen Directors Guild had gone underground. He also cited as a change of attitude the fact that a few years previously his influence within the Guild would have been resented but that he now finds various members asking his opinion and advice. He also stated that some of the younger directors were adopting a positive anti-Communist stand and he believes that eventually younger men can be trained to take over the direction of the Guild who are opposed and unfriendly to the Communists.

## II. COMMUNIST INFILTRATION OF LABOR GROUPS (September 16, 1948, to July 15, 1949)

### Conference of Studio Unions

It will be recalled that during the 1946 studio strikes sponsored by the Conference of Studio Unions, several individuals were arrested by the Los Angeles Police Department at Columbia Studios for violating a court ban on mass picketing. The "Hollywood Reporter" in its issue of December 1, 1948, stated that 35 studio pickets would appear in court for resentencing inasmuch as their appeals to the Supreme Court had been turned down.

During the spring of 1949, Los Angeles Informant [redacted] advised that Herb Sorrell, leader of the Conference of Studio Unions, had been completely eliminated as a force in the motion picture industry and that the Conference of Studio Unions had "ceased to exist". This informant advised that Sorrell's influence had waned to the point where his original union, the Painters Union, had a membership of less than 25 individuals employed in the motion picture industry out of a total of 600.

### Screen Publicists Guild

Los Angeles Informant [redacted] during the spring of 1949 stated that it was his opinion that the International Alliance of Theatrical and Stage Employees would soon take over the Screen Publicists Guild and when it had been accomplished, all pro-Communist individuals would be eliminated. Also, according to this informant, the IATSE intends to take over the Costumers Union and would eliminate all pro-Communist individuals from that union. When these two steps are taken, the "back lot" or labor end of the motion picture industry, comprising 20,000 workers, according to the informant, will be free from Communist influence.

### Screen Writers Guild

Los Angeles Informant [redacted] in the fall of 1948 reported that the Screen Writers Guild at that time was up against the greatest fight of its career and that there was a definite possibility that the Guild might become split during a dispute with the result that the non-Communist members would pull out and petition for a National Labor Relations Board election.

During October, 1948, while the Guild was in the process of nominating officers and a Board of Directors for the ensuing term, the pro-Communists within the Guild had nominated a slate which the informant believed would be the means of putting the Guild back within the control of the Communists. In order to combat this situation, the anti-Communists on October 18, 1948, filed a slate of officers by circulating a petition and in addition planned on entering nominations from the floor. Los Angeles Informant [redacted] expressed the opinion that the fight

within the Guild had been obviously lost to the Communists while Informant [redacted] felt that the non-Communists might still salvage control of the Guild. In connection with the proposed election, Los Angeles Informant [redacted] advised in October, 1948, that the Communists and fellow travellers within the Screen Writers Guild had attempted to have the organization's constitution changed to prohibit the use of proxies, but that this move had been defeated by the anti-Communists within the Guild.

In January, 1949, the Los Angeles Office advised that the election within the Screen Writers Guild had resulted in the defeat of the Communist element within the Guild, and the election of anti-Communists to all positions of prominence. Los Angeles Informant [redacted] reported that one group within the Guild had submitted a petition nominating Lester Cole and Ring Lardner, Jr., for the Executive Board. Both Lardner and Cole are known Communist members and are two of the "Hollywood Ten".

Informant [redacted] stated that had the anti-Communists not been elected it had been the intention of the majority of the Screen Writers Guild to pull out of the Guild and form a new union, and to ask that the new union be certified as the bargaining agent of writers within the industry.

The "New York Times" of November 5, 1948, reported that Judge Samuel H. Kaufman had dismissed the civil antitrust suit which had been filed by the Screen Writers Guild charging that motion picture producers had conspired to govern the political views and associations of persons engaged in the production of pictures. The dismissal was on technical grounds and the complainants were granted leave to file an amended complaint. The suit was originally brought charging that the producers had agreed at a meeting in November, 1947, that they would not employ a Communist or a member of any group or party which advocated the overthrow of the United States by force or any illegal or unconstitutional methods.

#### Screen Office and Professional Employees Guild

The October 8, 1948, issue of "Counterattack" reprinted portions of a letter written by Barney Balaban, President of Paramount, to the Screen Office and Professional Employees Guild, which "Counterattack" described as an affiliate of the United Office and Professional Workers of America, and then described both of such unions as "Communist controlled".

Balaban stated that union officials had refused to file non-Communist affidavits and, therefore, Paramount was declining to negotiate with the unions. Among the statements quoted by "Counterattack" from Balaban's letter were the following:

"As Americans we are opposed to all that Communism represents today. As those who share the responsibility for the welfare of the industry we are opposed to Communist infiltration into our ranks. An overwhelming accumulation of evidence convinces us that the Communist Party and its adherents are bad for our country and bad for our industry. Our position, therefore, is very simple. We propose to exercise every legal right to keep them out of our affairs.

\* \* \*

"If ever there were a time for each of us to stand up and be counted, this is it. Why should any American hesitate to stand up and state 'I am not a member of the Communist Party and I'm glad to swear to it!' What opprobrium is there in the act of signing an affidavit that one is not an agent of a foreign government? What is this incredible attitude that stills the tongue and stays the hand from enlisting on the side of democracy? . . ."

The December 16, 1948, issue of the "Daily Worker" indicated that the Screen Office and Professional Employees Guild had been appealing to movie-goers in New York City to stay away from Loew's Theaters on Thursday and thus help Loew's office employees to force the company to resume contract negotiations. The article stated that the union had charged Loew's management with months of stalling in connection with contract negotiations.

#### Labor League of Hollywood Voters

The "Hollywood Reporter" of November 11, 1948, contained a news item that the Labor League of Hollywood Voters had been formed to block Communist penetration of motion pictures and that Ronald Reagan was Chairman and Roy Brewer was Vice Chairman. The article continued that during the recent election, the Labor League of Hollywood Voters had endorsed anti-Communist candidates. Los Angeles Informant [redacted] in discussing this organization, stated that it was mainly an American Federation of Labor organization which had been formed to bring pressure on various AF of L organizations to get rid of Communists and to cease sponsoring candidates endorsed by the Communists. During this discussion this informant was of the opinion that the then current unemployment in the movie industry was furnishing fertile grounds for the Communists, and he was of the opinion that if the unemployment and depressed production situation continued that the Communists would make more inroads into Hollywood labor or would at least succeed in stirring up difficulty.

#### Motion Picture Industry Council

The "New York Times" of February 1, 1949, reported that the Motion Picture Industry Council which had been established late in 1947 at the suggestion of Eric Johnston "to weld all elements of the industry into a solid front after



the enunciation of the anti-Communist hiring policy", had been split wide open by the withdrawal of the Hollywood AF of L Film Council which represented AF of L motion picture unions, including the Screen Actors Guild and the International Alliance of Theatrical and Stage Employees. The AF of L withdrawal was reportedly due to the choice of Cecil B. DeMille as Chairman of the Council succeeding Dore Schary. DeMille was described as a "persona non grata" to the AF of L because of his dispute with the Federation of Radio Artists when he refused to pay a \$1.00 assessment in 1944 on the grounds of political freedom. Subsequently, the American Federation of Radio Artists banned DeMille from the air. This article stated that the withdrawal of the AF of L Film Council was "regarded as a severe blow to the Council since the avowed purpose of the organization was to unite film labor and film management in a solid front".

### III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted] previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

To further substantiate the report of Informant [redacted] Confidential Informant [redacted] of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to [redacted] one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer in Section I of this memorandum.

Informant [redacted] reported that in 1930, in the Soviet Union there was set up an organization known as the International Union of Revolutionary Theatre. This group was the parent of a multitude of sub-organizations which, in the United States, were known as Workers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolutionary Theatres was the League of Workers' Theatres, created in New York in approximately 1932. During 1934, its name was changed to the New Theatre League.

#### New Theatre League

Informant [redacted] has reported that this organization set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, director; Lester Cole, writer; Herbert Biberman, director; Frank Tuttle, director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda, Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist affiliations are set out in Section I. Clifford Odets, according to Informant [redacted] was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant [redacted] as having been a member of the American League for Peace and Democracy, as well as having been active

in the American League Against War and Fascism and the North American Committee To Aid Spanish Democracy. Informant [redacted] has advised that Stander was at one time one of the most active Communists of the Hollywood professional set. Donald Ogden Stewart, according to Informant [redacted] was a member of the League of American Writers, the American Peace Mobilization, International Workers Order, Screen Writers Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy. Stewart has been identified by Informant [redacted] as a Communist.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declared subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated March 21, 1947. The Hollywood organizations with which these individuals are affiliated are discussed in this Section of the memorandum.

#### League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Soon after this Congress, there appeared in the United States groups of writers in the larger cities who organized themselves under the direction of the Communist Party into what were called John Reed Clubs. According to Informant [redacted] a convention, in January 1935, was held in New York City of the John Reed Clubs. According to this source, the principal business transacted by this session was to call another Congress of writers which was to be held in New York City, April 1935. When this Congress convened, all John Reed Clubs were dissolved and in their place a much broader organization was formed known as the League of American Writers. Confidential Informant [redacted] related that at this first writers Congress, the Communist Party was openly represented and the Congress was under the direction of Earl Browder, at that time secretary of the Communist Party, USA. Soon after this meeting, the Hollywood motion pictures began to attract writers from all parts of the United States and in fact from all parts of the world. This resulted in the establishment of the Hollywood Chapter of the League of American Writers in the Fall of 1935. According to Informant [redacted] the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which at that time was the foremost Communist front organization operating in the so-called intellectual fields for the Communist Party in the United States. He related that the efforts of this group were extremely successful which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments.

██████████ related that up until the time of the signing of the Hitler-Stalin Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League being completely under the control of the Communist Party changed its position from one of collective security to isolation which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League to the public as a Communist front organization. On July 17, 1947, Informant ██████████ furnished a list of the last set of officers and executive board members of the League of American Writers, which was taken from the stationery of the organization. According to ██████████ these officers were elected at the Fourth Writers' Congress held in New York City, June 6-8, 1941, for a term of two years. According to ██████████ these officers remained in office until the organization went out of existence in 1943. The officers elected in June of 1941, were the following:

Theodore Dreiser	Honorary President	Novelist
Daschiell Hammett	President	Screen Writer
Donald Ogden Stewart	Vice President	Screen Writer
John Howard Lawson	Vice President	Screen Writer
Albert Maltz	Vice President	Screen Writer
Meridel Le Sueur	Vice President	Writer for "New Masses"
George Seldes	Vice President	Editor of "In Fact"
Richard Wright	Vice President - Negro -	Writer
Franklin Folsom	Executive Secretary	

The executive board consisted of 36 members of which 9 have Communist Party records. In addition to these 9, the Honorary President Dreiser and the Vice President Maltz also have Communist records. These Communist records are as follows:

#### Theodore Dreiser

The "Daily Worker", Communist newspaper, on July 30, 1945, carried the following headlines: "Theodore Joins The Communist Party." It stated "Dreiser, an outstanding novelist of the world, applied for membership in the newly reconstituted Communist Party and was admitted by a unanimous vote of the delegates at the convention in New York City." Dreiser died on December 29, 1945.

#### John Howard Lawson

The Communist Party affiliations of John Howard Lawson are set out in Section I of this memorandum.

#### Albert Maltz

The Communist Party affiliations of Maltz are also set out in Section I of this memorandum.

Georgia Backus also known as Mrs. Herman J. Alexander

The Communist Party affiliations of this individual will also be found set out in Section I of this memorandum. With regard to Backus, it should be pointed out that [REDACTED] a Confidential Informant of the Los Angeles Office, advised that in May of 1943, Backus was in the cast of the new radio play "The Life of Riley" at the National Broadcasting Company.

Alvah Cecil Bessie

The Communist affiliations of this individual are also set out in Section I of this memorandum. [REDACTED] it was ascertained in March of 1946, that Bessie was dismissed from Warner Brothers because of his activities in the studio strike and due to the fact that following the strike, it became apparent that he was sympathetic with the Communist element. In 1938 Bessie fought in the ranks of the Abraham Lincoln Brigade and following the conflict, he wrote, "Men in Battle."

John Milton Bright

John Milton Bright, a screen writer, has been identified through a highly confidential but most delicate source on November 4, 1943, as a member of the Northwest Section of the Los Angeles County Communist Party. At this time through this source, it was ascertained that he held the position of educational director of Branch C in the Party.

Lester Cole

Lester Cole, who is a screen writer by profession, has been identified as a member of the Communist Political Association and the Communist Party. His Communist connections are set out in Section I of this memorandum.

Ruth McKenney

Richard Branston also known as Bruce Minton

Ruth McKenney, writer and the wife of Richard Branston, admitted membership in the Communist Party before a victory rally held in Washington, D. C. on January 16, 1942, according to Sally Michmore of the Washington, D.C. Press Bureau. Through a highly confidential but most delicate source, it was ascertained on May 6, 1944, that on March 1, 1944 Bruce Minton transferred from the Washington, D.C. Branch of the Communist Party to the Hollywood, California Branch and that his wife, Ruth McKenney likewise transferred from the White Collar Branch of the Communist Party in Washington, D. C., to the Communist Party in Hollywood, California.

The Los Angeles "Daily News" in the September 19, 1946, issue carried an article reflecting that Bruce Minton and his wife Ruth McKenney were ousted from the Communist Party.

W. L. River

River, who is employed as a screen writer, has been identified as a member of the Communist Political Association and the Communist Party. His Communist Party affiliations are set out in Section I of this memorandum.

Philip Edward Stevenson

Stevenson, a novelist, playwright and short story writer, has been identified as a member of the Communist Party and Communist Political Association. His Communist affiliations are set out in Section I of this memorandum.

Tess Slessinger, with alias Tess Shlesinger, also known as Mrs. Frank Davis

Tess Slessinger collaborated with Frank Davis on the screen play, "Claudia and David," for Twentieth Century Fox. She has been identified through a very reliable but extremely delicate source on August 31, 1944, as a member of the North West Section of the Los Angeles County Communist Political Association. The "Los Angeles Times", on February 23, 1945, reflected that Tess Slessinger died in Upland, California on February 22, 1945.

Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines following by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements. Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section I of this memorandum.

Hollywood Writers Mobilization

According to Informant [redacted] of the Los Angeles Office, the Hollywood Writers Mobilization is another offshoot of the League of American Writers. [redacted] stated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 1942, [redacted] stated these organization had been "liquidated" and the Communist Party had declared itself for full participation in the war.

The first of these to emerge, according to [redacted] was the Hollywood Writers Mobilization. [redacted] related that this organization actually came into existence early in 1942. He stated that the personnel of the new organization included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of this new organization was Robert Rossen whose Communist Party affiliations are set out in Section I. Rossen has also been active in the Screen Writers Guild, a Communist influenced group.

Confidential Informant [redacted] of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influence:

1. Screen Writers' Guild
2. Radio Writers' Guild
3. Screen Publicists' Guild
4. Screen Readers' Guild
5. Screen Cartoonists' Guild
6. American Newspaper Guild
7. Independent Publicists' Guild
8. Song Writers' Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which number not more than twenty-five individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of all of these individuals with the exception of Francis Faragoh, are set out in Section I of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for general morale purposes at home. [redacted] described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line. He further described it as a clearing house for Communist propaganda in Hollywood.

Marc Connelly, one of the dominant figures in the creation of this organization, in testifying before the Joint Fact Finding Committee on Un-American Activities in California on July 13, 1944, stated that the Hollywood Writers Mobilization "has been supplying the Office of War Information, the Army, the Navy, the USO and the Red Cross" with publicity material.

According to Informant [redacted] this organization injected such phases of

Communist propaganda into its work as the demand for a second front, freedom for India, independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program.

In May of 1942, the Los Angeles Office learned that the publication of the Hollywood Writers Mobilization known as the "Communique" was now captioned "Communique, Hollywood Writers Mobilization for Defense in Cooperation with -- OEM". The publication was being mailed under the official Government frank which read "Executive Office of the President, Office of Emergency Management, Washington, D.C., Official Business. Penalty for Private Use to Avoid Payment of Postage, \$300 GPU." The Los Angeles Office obtained two copies of this publication, one dated April 10, 1942, and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant [redacted] of the Los Angeles Office reported the following information concerning the background of this set up. He related that the head of the radio section of OEM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael are writers who were connected with the League of American Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assistance in the OEM. As a result of these contacts, Fay Kanin was out to work on a radio project preparing information being put out by the OEM. After which, Michael Kanin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 13, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles Branch of the OEM Information Division. He related that shortly thereafter he was contacted by Mr. Fay Kanin, Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining the aid of certain film writers to publicize those things which the Office of Emergency Management, Information Division, wished to give publicity in order that correct information could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter, was decided upon as being the best method for this publicity.

Mr. Washburne related that he wrote a Mr. Robert [redacted] of the Office of Emergency Management, Washington, D.C. and obtained authority to publish the "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited [redacted] articles which were taken mimeographed, assembled and distributed by his staff to members of the Film Writers Guild. According to Washburne, the specific purpose of this information letter was to put information into the hands of the members of the Film Writers' Guild, with the idea that these persons would stop it in the production upon which they



were working so that this information would be made available to the public and would give proper publicity to those things which the Office of Emergency Management felt should be publicized. Shortly after this committee was formed, Wash- [redacted] stated that he was contacted by the Hollywood Writers Mobilization who informed him that their organization had been set up for just such a purpose and that therefore there was a duplication by the organization and the committee. Consequently he related, that the committee became a part of the Hollywood Writers Mobilization. He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management Staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordinator of Inter-American Affairs would make transcripts of Office of War Information- Hollywood Writers Mobilization radio programs for broadcast in foreign languages. The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Information and the Hollywood Writers Mobilization. "Variety" also reflected that the Hollywood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Wexley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section I of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section I of this memorandum.

Special service contact [redacted] of the Los Angeles Office advised that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the OWI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Nelson Poynter who, until July of 1943, was coordinator for Government films for OWI. [redacted] related that the production of these films was under the direct control and supervision of Poynter and that Poynter before accepting these films demanded a pro-Russian slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communists Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identified as Communists in Section I of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Writers' Congress. Actually, according to [redacted] this Writers' Congress was the Fifth Congress of the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informant [redacted] related that the Holly-

wood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of the Overseas Film Bureau of the OWI and the Hollywood Writers Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen, identified in Section I of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Eatabrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all of whom have been identified with Communist influenced or infiltrated groups previously in this memorandum were affiliated with this committee.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings," "When He Comes Home," "So Far So Good," "Air Transport Command," and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Harold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been identified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section I of this memorandum.

According to Informant [REDACTED] during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connection with the Office of War Information, had become a part of what was officially called the War Activities Committee, Hollywood Division. Other Organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According to Informant [REDACTED] in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the

Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant [redacted] of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvyn Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of those individuals are set out in Section I of this memorandum.

Confidential Informant [redacted] related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant [redacted] related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. Wolf related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informant [redacted] related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Government agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

Documentary and short subject films	- 210
Radio scripts	- 1069
War activity feature stories	- 125

Confidential Informant [redacted] related that this Communist controlled organization had narrowed its activities considerably, confining its functions

primarily to the radio field.

A letterhead of the Hollywood Writers Mobilization dated January 8, 1947 reflected that there were 71 persons listed as members of the executive council of the organization as of that date. Twelve persons on the executive council have records of Communist membership and 5 of the members of the editorial board have also been identified as Communists. The following individuals are members of the editorial board who have been identified as Communists in Section I of this memorandum:

Ring Lardner, Jr.  
Asa Bordages  
Gordon Kahn  
Bill Blowitz

In addition Evelyn Humphreys has been identified as a member of the Communist Political Association on January 16, 1945, through a very reliable but extremely delicate source of information. The individuals whose names appear on the executive council of this organization that have been identified as Communists are as follows:

Sam Moore	Second Vice Chairman	Radio writer
Abraham I. Polonsky	Secretary	Writer
Pauline Lauber Finn		Secretarial work
Bill Blowitz		
Richard Collins		Screen writer
Jay Gorney		Screen writer
John Howard Lawson		Screen writer
Leon Meadow		Screen writer
William F. Oliver	President, Los Angeles Newspaper Guild	
Robert Rossen		Writer and Director
Bernard Vorhaus		Writer
John Weber		Writer

- Of the above listed individuals, Moore, Polonsky, Blowitz, Collins, Gorney, Lawson and Rossen have been identified in Section I as Communists. The Communist connections of the remaining individuals are set out hereinafter.

Paul Lauber Finn

Finn was identified through a very reliable but extremely delicate source as a member of the Communist Party and/or member of the Communist Political Association on June 30, 1944, August 31, 1944, January 16, 1945, and February 25, 1945. Through this same source in June of 1944 she was identified as educational director of Branch D of the Northwest Section of the Los Angeles County Communist Political Association.

Leon Meadow

Leon Meadow, a screen writer, was identified as of July 13, 1945, as a former member of Branch S, Section C of the Communist Party of New York City and on December 7, 1944, transferred to "Karen's Group" in Hollywood. This information was obtained from [redacted] an informant of the Los Angeles Office County Communist Party Headquarters.

William E. Oliver

Oliver was identified through an extremely confidential but very delicate source on March 8, 1944 as a member of the East Hollywood Communist Club. As of November 8, 1944, Oliver was reported to be the drama editor and critic of the "Los Angeles Herald Express."

Bernard Vorhaus

Bernard Vorhaus was identified through a very highly confidential but extremely delicate source on August 31, 1944, as having been a member of the Northwest Section of the Communist Party of Los Angeles County on special leave prior to 1943.

John Weber

John Weber, a screen writer, was identified in 1943 as a member of the Communist Party through an extremely confidential and most delicate source of information. He is a former president of the Screen Readers Guild and at present is in charge of the writers department of the William Morris Booking Agency in Hollywood. Through an extremely confidential but most delicate source of information, it was ascertained that during the summer of 1946 his wife acted as organizational secretary of the Cultural Section of the Los Angeles County Communist Party.

A. The Writers Congress held at the University of Southern California at Los Angeles, November 1-3, 1943

The report of the Joint Fact Finding Committee of the 5th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of California and the Hollywood Writers Mobilization, a letter signed by Marc Connelly and Ralph Freund as Co-Chairman of the Congress Committee, announced the Writers Congress to be held at Royce Hall, University of Southern California at Los Angeles from October 1-3, 1943.

Confidential Informant [redacted] of the Los Angeles Office advised that while this Congress was not called the Fifth Writers Congress, it should have been called this due to the fact that many of the same individuals who were in charge of directing the activities of the First, Second, Third, and Fourth Writers Congresses were also in charge of directing the affairs

of this one.

The report of the Joint Fact Finding Committee of the 55th California Legislature, 1945, reflects that a superficial investigation of this Congress disclosed its Communist inspiration and guidance. The report reflected that many of the names included in the Congress and the advisory committee were "innocents", clearly unaware of the Communist interests and purposes of this Congress.

Confidential Informant [REDACTED] of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuations committee of 41 members was set up to handle the work of the Congress. [REDACTED] related that 12 members of the continuations committee held membership in the Northwest Section of the Communist Party of Los Angeles County. They are as follows:

Bill Blowitz  
Sidney Buchman  
Abram S. Burrows  
Richard Collins  
John Howard Lawson  
Melvin Levy  
Josef Mischel  
Sam Moore  
Meta Reis  
Robert Rossen  
Victor Shapiro  
Louis Solomon

The Communist affiliations of these individuals are set out in Section I of this memorandum, with the exception of Reis and Shapiro.

[REDACTED] of the University of Southern California Press advised Agents of the Los Angeles Office, who interviewed [REDACTED] on July 23, 1947, that the Hollywood Writers Mobilization had ceased to exist. [REDACTED] advised that the Hollywood Quarterly which was published by the University of California Press, and the Hollywood Quarterly Associates would continue to be published by the Hollywood Quarterly Association, which organization had taken over the affairs of the Hollywood Writers Mobilization.

#### Hollywood Community Radio

Confidential Informant [REDACTED] has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and

Communist sympathizers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Informant [redacted] has related that this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant [redacted] of the Los Angeles Office who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the Workers School to support the People's Educational Center.

From [redacted] it was ascertained that an executive committee meeting was held on January 3, 1944, at which Max Silver, then organizational secretary, brought up the question of the People's Educational Center and stated that the Workers School had decided to cooperate officially with the People's Educational Center and that eventually the Workers School would be closed entirely. Subsequently the Workers School was discontinued by the Communist Party.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association, Inc., wherein it was described as a non-profit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community.

Through Confidential Informant [redacted] Communist Party Headquarters in Los Angeles, it was ascertained that a meeting of the board of directors of this organization was held on January 25, 1947, at which time Mr. Sidney Davison, director of the school, announced that

during the school year of 1946, enrollment had increased 60 per cent and that in the fall term of 1946, there were enrolled 553 individuals who took 635 classes. A total of 1808 individuals took 2058 classes during the war. The school as of that time was self-supporting and all debts had been paid off.

The school's catalogue for the summer of 1947 reflects that there are no formal entrance requirements for attendance of this school. The regular fee for a course is \$6.00 except for certain designated courses. There are set forth hereinafter the members of the board of trustees and teaching staff of the People's Educational Center as reflected in their 1947 catalogue:

#### Board of Trustees

Dr. Leo Bigelman, President. Through a highly confidential but most delicate source on January 16, 1945, it was ascertained that Bigelman was a Communist. Bigelman is a medical doctor by profession practicing medicine in Hollywood. He is described as a teacher and lecturer on social, economic and political question.

Helmer Bergman, Vice President. Bergman, who is a member of the International Brotherhood of Electrical Workers, Local 40, AFL, is teaching the course known as "Trade Union Principles and Practices." Bergman's Communist affiliations are set out in Section I of this memorandum.

Maurice Howard, Secretary-Treasurer. Howard, who is the business agent of the Screen Cartoonists Guild is teaching a course known as "History of the American Labor Movement." On February 26, 1945, it was ascertained through a very reliable but most delicate source that Howard was a Communist.

Sidney Davison, Director. Davison, the director, teaches a course at the school known as "Review of the Week." He has been identified through a highly confidential but most delicate source as a current member of the Communist Party in Los Angeles, as well as by [redacted] a paid informant of the Los Angeles Office who is at present [redacted] Hollywood Northeast Community Club, Communist Party.

Dr. Jack Agins. Agins is a medical doctor practicing in Hollywood. He has not been definitely identified as a member of the Communist Party. However, his wife, Minna, was identified as a current member of the Communist Party through a most reliable but very delicate source on May 25, 1947.

George Beller. Beller, who is an accountant and an auditor, has been identified through a most reliable but very delicate source on May 25, 1947, as a current member of the Communist Party.

Dorothy Connelly. Through this same source Dorothy Connelly has been identified as a member of the Wilshire-Fairfax Club, 16th Congressional District Communist Party, Los Angeles County.